OXFORD PIANO COURSE

Teacher's First Manual

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OXFORD
PIANO COURSE

Teacher's First Manual

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Sixth Edition

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FOREWORD

PIANO classes are now being held in public, private and parochial schools, conservatories, settlement houses, and private studios in all parts of the country. Many other places are eager to introduce piano classes, and merely wait the opportune time, the right teacher, or the determining factor in deciding upon the course to be used. The fact that piano playing may be taught successfully in classes has now received general acceptance, though it is also quite generally agreed that the success is largely dependent upon the ability of the teacher and the character of the course. A well-trained, skillful teacher may succeed with inferior material, but with material better adapted to the purposes at hand the results will be correspondingly better.

The OXFORD PIANO COURSE has demonstrated its effectiveness through years of use under many varied conditions. This TEACHER'S FIRST MANUAL is designed to serve as a guide to the use of SINGING AND PLAYING, the beginner's book of the course, and the FIRST BOOK. Together these two books cover the work of the first year. A description of the course and a statement of aims and objectives is given in the Introduction.

The TEACHER'S FIRST MANUAL is in four divisions.

The Introduction, as stated above, describes the OXFORD PIANO COURSE.

Part One, Class Instruction in Piano Playing, discusses the sociological, educational and artistic factors involved in teaching piano playing in classes in the public schools and elsewhere.

Part Two, Organization and Administration, is devoted to the actual problems which the teacher will meet in instituting and conducting piano classes.

Part Three, Teaching Plans and Outlines, presents the practical pedagogy of the first year's work, telling in detail the lesson plans for SINGING AND PLAYING and the FIRST BOOK.

The books of the OXFORD PIANO COURSE, designed to go into the hands of the pupils, aim to show the children only those phases of their study which concern and interest them. Directions to teachers are out of place in the children's book, and yet there are many important pedagogical matters which are not obvious even to the experienced teacher and which must be clear if the plan of the course is to operate most effectively. Hence this MANUAL, which is offered with the hope that it may aid teachers of piano classes to experience the satisfaction which comes with the realization of high ideals and purposes.

FOREWORD
To The First Book

WHAT is the one great language that can be understood by all human beings—the one really universal language? It is Music, and to the great mass of humanity music is a necessity. If it is, as I believe, a necessity, then it is the duty of all serious musicians to see that the instinctive desire to express one-self in music be directed in a sane, intelligent way.

A child's natural desire for music shows itself at a very early age in the form of song and rhythmic movement. When we hear mothers complaining of the difficulty of keeping their children interested in their music practice, it is not the children who are at fault. Something is radically wrong with the manner in which the children are being brought into contact with the beauties of music.

How can the child's interest in good music best be awakened? By participation. Active participation is the first step. Mere listening to music, important as this is, is not enough. The child must *make* music, and in the making of music, the piano is the logical medium to turn to, because through the medium of the piano the child can find an outlet to express his feelings for rhythm, melody and harmony. Into whatever other directions the child's musical taste may ultimately lead him, a background of some pianistic attainment is of the greatest fundamental importance.

The OXFORD PIANO COURSE consists of a carefully graded series of instruction books, designed to coordinate in a simple, rational way the various phases of the teaching of piano-playing to children, so as to make it attractive to them. The Course endeavors to follow the child's Natural bent, and to lead him to gain facility in playing beautiful music well by appealing to his love for music, to his creative instinct, and to his spirit of emulation.

May these books open the ears and eyes of many young people to the beauties of that great universal language, Music.

ERNEST SCHELLING

FOREWORD TO THE SECOND EDITION

We are indeed gratified to know that the first edition of this Manual has been exhausted and that a second edition must be printed. While many classes of students have used the book as a text in piano class methods and in piano teaching generally, the chief use of the volume has been by teachers who are giving class and individual piano lessons to children. Teachers who use the *Oxford Piano Course* naturally turn to this volume for directions, but numerous other teachers who hitherto have preferred to use miscellaneous material have also turned to it for advice and encouragement. Undoubtedly the constantly increasing spread of the *Oxford Piano Course* in both group and individual instruction has been greatly stimulated by this Manual of outlines and suggestions.

The Second Edition differs from the First Edition chiefly in the addition of the Appendix, Chapter XX, which gives teaching plans and outlines for the earlier lessons in the *Beginner's Book for Older Pupils*. Great numbers of people who have passed childhood without experiencing the joys of music making, later discover their need for musical self-expression. The *Beginner's Book for Older Pupils* is designed for just these people. Beginning with the simplest material, the lessons move forward in pace and content adapted to the more mature attitudes and responses. The book has become so widely used that we have thought it advisable to devote a special chapter of this Manual to its problems.

Possibly a word of appreciation is not amiss. We feel grateful to the thousands of teachers and many thousands of pupils who have expressed to us their pleasure in following successfully the road to pianism charted by the several books and this *Teacher's First Manual* of the *Oxford Piano Course*.

THE AUTHORS

THE OXFORD PIANO COURSE

Teacher's First Manual

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INTRODUCTION

THE *Oxford Piano Course* is adapted both to class and individual instruction. It is both a method and a text. The method is the combined result of many years experience in giving private piano lessons, many years experience in public school music, and more than ten years of practical experimentation in actual class piano instruction in the public schools of a typical city school system.

The text is designed to introduce children to the art of piano playing and to direct their development until they have passed the high school age, carrying them forward to a degree of skill in performance and a thoroughness of musical understanding and interpretative ability which only a well organized system of instruction can compass.

The Editorial Board represents all the essential backgrounds for the preparation of such a course; a world renowned pianist, an acknowledged authority on music education, a noted specialist in piano pedagogy, and an outstanding expert in child piano instruction.

The following are some of the chief aims of the course:

(1) THE PRESENTATION OF MATERIAL THAT IS ORGANIZED FOR BOTH GROUP AND INDIVIDUAL INSTRUCTION. The course was conceived primarily for class instruction, and was developed step by step within public school classrooms. It is, therefore, first of all, a method of *class piano instruction*. It has been found, however, that the material is adapted equally well to the interests of children taking private lessons. The pedagogical plan, too, with minor modifications explained in this *Manual*, is admirably suited to individual instruction.

(2) THE DEVELOPMENT OF A PLAN OF PEDAGOGY FOR EFFECTIVE GROUP INSTRUCTION. The basis of class instruction is the spirit of emulation, the socializing influence of mutual endeavor. Children enjoy doing things together—there is little pleasure in working alone. The group spirit changes work to play. Good class instruction makes proper allowance for differentiation between activities which may be developed in the group and those which must be given individual direction. One of the most important problems confronting the teacher of piano classes is that of organizing the instruction so that pupils of varying degrees of ability may continue in the same group.

The *Oxford Piano Course* is designed to meet this difficulty, and a large number of classes following the *Oxford* plan have continued intact over a period of several years.

The pedagogy of the *Oxford Piano Course* conforms to modern teaching practices. The approach to piano playing is from the background of the pupil's singing experience. At the same time it is realized that it is the piano that the child is studying; consequently there must be immediate pianistic experience in the song material. Imitation, the foundation of all elementary pedagogy, is the basis of early instruction. Throughout the course the ear is the leading factor; musical thought comes first, and the keyboard is the medium for the audible realization of musical ideas. The principle of "the thing before the sign" is consistently maintained—playing precedes notation. Above all, the pupil learns to play freely, readily, happily and fluently; the piano becomes a medium of self-expression.

(3) The Provision for Differentiation Where That Is Desirable to Meet Varying Individual Needs. There are certain essential elements of piano playing which all the pupils must learn. These may be developed through group instruction. At the same time it must be realized that every pupil has his own individuality, his own interests and his own difficulties. These differences between pupils in the same piano class call for individual attention. The *Oxford Piano Course* is organized to allow for normal differentiation between pupils of the same general age and capacity while continuing in the same class. Both the plan of instruction as outlined in this *Manual* and the material of the pupils' books are designed to this end. A detailed discussion of this important topic is given in Chapter XV.

(4) The Careful and Thorough Development of the Fundamentals of Good Piano Playing: Interpretation, Touch and Technic. From the very first lesson of *Singing and Playing* the pupil realizes that the piano is a medium for the expression of his own musical ideas. All of his instruction is designed to help him to clarify his musical thinking and give it adequate expression. He begins by playing songs made familiar through singing. The songs are printed a phrase to a line, and the hands "take breath" at the ends of phrases. The whys and wherefores of interpretation are impressed upon him through his own creative endeavors. There is a definitely progressive plan of study of musical form, shading, dynamics, relation of melody and accompaniment, tempo, and the other elements which are involved in the interpretation of music.

The songs of the course are designed for singing. The subject matter is interesting to the children, the melodies are attractive and the voice compass is right. The pupil enjoys singing the songs and is eager to play them. He learns that the piano may be made to voice

the same spirit that his singing expressed. His playing becomes purposeful through the endeavor to tell the song-story distinctly and beautifully. The mood of the song is transferred to his piano touch.

The modern piano teacher no longer follows the old formula of mechanical exercises as the basis of technical growth. Interesting music itself is the material through which technique is developed. The *Oxford Piano Course* heartily subscribes to this trend in piano instruction, but offers in its outline of technical studies three basic features which combine the thoroughness of the old procedure with the interest of the new one. First: in addition to interesting selections chosen to offer a carefully graded scheme of development, the technical elements of every piece are assembled in the form of Marginal Notes. Both pupil and teacher may see at a glance the exact element which the selection presents, and are enabled thereby to focus attention on the successive technical problems. Second: through the practice of this marginal material the pupil becomes conscious of the importance of a good technical background. He becomes interested in the drill when he realizes its immediate application in learning to play well the interesting music at hand. Habits of intensified and well directed practice are formed. Third: having thus made clear to the pupil the true purpose of technical drill, the course proceeds to a series of thoroughly organized studies. At first these are not assigned as home studies for individual practice, but are given as unison class drills. The pupil enjoys the socialized endeavor and, on his own initiative, enters intently upon an activity which, instead of becoming an unhappy task, leads to the formation of an interesting habit.

(5) The Development of Sound Musicianship, Including Ready Sight Reading. By "sound musicianship" is meant all those natural and acquired abilities which enable one to follow with intelligence the musical ideas which a composer has expressed. Sound musicianship includes the power to think the language of tones. To do this it is necessary to understand the means through which musical thoughts are developed. This involves more than mere musical literacy; it means the development of a background of music structure, harmony, history, styles, and many other allied subjects. The *Oxford Piano Course* systematically correlates these various topics with the piano music which the pupil is studying, offering thereby a sound course in general musicianship. The first year of the course emphasizes several of the subjects of this outline of musicianship, especially stressing the first steps in ear training, musical form, transposition and sight reading.

Ear training is an integral and essential part of every lesson from the beginning. Indeed, one of the chief aims of the course is to pre-

sent all the material in such a way that the pupil is required to think his music before he plays it. Notation should first of all suggest sound, and should not primarily suggest motions. The musician sees the notation and hears what is there indicated. He then sets into motion the muscular operations by which those sounds may be made audible. Too often, unfortunately, a different process is followed, wherein the performer sees a series of notes and must first go through the operation of striking the piano keys before he is able to realize their tonal significance. The subject of music structure is presented through studying the form of the songs and little pieces of the first year. The music is printed phrasewise, so that repetitions and contrasts of phrases may be clearly recognized by the pupils. All material of the *First Book* is carefully analyzed, both with respect to the melody and the harmony. Transposition is simple and natural with the material and plan of *Singing and Playing*. Beginning with replacement of the five-finger position, the successive steps in learning transposition are introduced gradually and systematically throughout the course. Sight reading is essentially a process of recall. A familiar musical experience is recalled by means of notation, and is then repeated. Constant playing with notes before them leads the pupils to fluent sight reading. Good music reading is based upon a highly trained ability to sense note groupings. This ability is consistently developed both by the material of the course and by the way it is printed. One of the features of the *Oxford Piano Course* is the consistent way in which the note group that is presented to the eye represents the same tonal grouping that is grasped by the ear. The correct background for the development of sight reading is thus established.

(6) The Organization for Making Consecutive Progress From Year to Year—The Course Is Conceived to Carry the Pupil Forward by Carefully Related Steps Through the Range of Elementary Piano Playing up to the More Advanced Stages of Performance. The *Oxford Piano Course* is more than a beginner's course. It is a complete and thoroughly organized system of piano instruction, leading to the degree of advancement required of students entering a standard college or conservatory course in piano.

Three factors have determined the outline of stepwise development from year to year; the broad experience of the editors, more than ten years of experimentation with the plan of the course in actual classes of children, and a nation-wide survey of the accomplishment of thousands of children under successful private teachers.

The course is designed to give *extensive* rather than *intensive* training. Broad musicianship, wide acquaintance with piano literature,

sight reading ability, freedom from self consciousness, ability to memorize, fluency at the keyboard, pleasure in playing for oneself or for others, and the steady development of a sound technic—these conditions are sought rather than spectacular progress in technical proficiency.

(7) The Acquirement of a Wide Acquaintance with the Literature of Piano Music. The plan of the *Oxford Piano Course* in progressing by easy stages through the successive degrees of technical advancement makes provision for extensive experience in each level of achievement. The pupil is thus enabled to devote much attention to familiarizing himself with a wide range of musical literature. The material of the course is, first of all, musical, and is carefully selected from the very best sources. Furthermore, the plan for studying supplementary material, as outlined in Chapter XV, assures the pupil not only a well selected list of compositions for his own study, but also an opportunity to hear a great variety of music played by his classmates under conditions which call forth his most discriminating attention.

(8) The Stimulation of Musical Imagination to Self-Expression. The carefully planned Creative Work, which continues systematically throughout the course, stimulates the musical imagination of the pupil to self-expression. Beginning with little musical "questions and answers," the pupil is taught to capture the fugitive melodies which flit through the minds of all people of musical sensitiveness, and to organize them into little compositions. The process is quite similar to that of a course in language or English composition, and is even more fascinating to the musical child. The experience is not intended to develop composers so much as it is designed to lead the pupil to a keener appreciation of the music that he hears and studies.

(9) The Planning of Piano Practice so That It Becomes a Creative Activity, Thereby Making Home Study so Interesting That Parental Supervision Is Unnecessary. Few things are as important for the piano student as the development of good habits of study. Coercion seldom induces favorable results. The child must practice because he sees a desirable goal which his practice will enable him to attain. And this goal he must himself recognize; it must be an immediate and concrete objective, not one far off and to be expressed in generalities. Creative practice, as outlined in this *Manual*, has proven a remarkably effective means for establishing habits of interested and spontaneous practice. The material of the *Oxford Piano Course* lends itself admirably to this plan, and carries creative practice by natural steps over to the realm of self-disciplined, organized home practice.

The Song Approach

The *Oxford Piano Course* was originally designed for piano classes in public schools, and therefore the approach to the piano was made most naturally through the child's previous musical experience, namely, his singing experience. Several years of use in private classes and in individual instruction have demonstrated that the song approach is equally practicable and desirable under these conditions. The song material must be familiar to the pupil, and he must feel that he is saying at the piano just what he has been accustomed to say with his voice. This approach to the piano captivates the interest of the child from the beginning, correlating as it does his past singing experience with the piano idiom.

School singing books have long ago discarded the plan of beginning with the Key of C. Modern piano teachers have also discovered that the pupil can learn to play in one key as readily as in another. We have also come to realize that the early stages of any learning process must be accomplished by imitation. Consequently the way is opened for the piano pupil to play as freely in one key as in another, and therefore to play readily in keys adapted to singing. In playing in these keys he is at the same time gaining experience in playing in all keys, thereby acquiring from the outset a mastery of one of the important elements of pianism.

Singing tends to develop the power to *think* tones, and this power of auditory imagery is one of the primary essentials of musicianship. Singing is the best means for training the melodic sense. The piano student especially needs training in melody, because the nature of the instrument tends to lead him to think of music as tone masses rather than as associated melodies.

The psychological principles underlying the song approach are discussed in detail in Chapter III.

The First Year

Singing and Playing is the beginner's book of the *Oxford Piano Course*. Together with the *First Book* it constitutes the work of the pupil's first year of piano study, each book covering approximately one half of the year's course. The *Teacher's First Manual* presents in detail the plan of instruction for

these two books, and, in addition, suggests desirable supplementary selections, and outlines the procedure for organizing and conducting piano classes.

Some of the special features of *Singing and Playing* and the *First Book* may be mentioned:

(1) Material. The material, first of all, is musical; it is carefully selected from the very best sources. The selections are musically interesting to the children as well as technically pianistic and pedagogically helpful to the teacher.

(2) Appearance. The books attract the child at once. The illustrations stimulate the imagination to a finer interpretation; they lend themselves to coloring, and the blank margins in the latter pages of *Singing and Playing* are for drawings or clipped pictures. The oblong page rests readily on the music rack, and brings the material easily within the line of vision. The large, clear notes are printed phrasewise and there is only one selection on the page until almost the end of the year. An interesting feature is the personal letters to the child, in script, which add a human appeal and make the books living companions to him.

(3) The First Lesson. The course begins with short songs of few notes, only four measures long, and presented on the staff exactly as the child would meet them in his singing book. These permit the pupil to play a whole phrase with one hand, alternating successive phrases with different hands. After presenting the melody *as a song* it reappears *as a piano piece*, i.e., on two staves, the successive phrases printed so as to give experience with both treble and bass staves. This procedure introduces from the very first lesson: (a) the two staves; (b) phrasing; (c) extensive movement over the keyboard. Furthermore, there is immediate directed activity of ear, eye, and hand.

(4) The Song Approach. The approach to piano playing is from a background of the child's singing experience. The selections are learned first as songs, presented in the best compass of the child voice. Through this approach the ear is the guiding factor, and the piano becomes a true medium for the child's self expression.

(5) Variations. The songs become the material for little piano "variations," through which the pupil learns the relations of the keys, the relationship of treble and bass staves, and the fundamentals of notation, sight reading, and elementary form and harmony. Though based on singing, the course is definitely directed to the study of piano playing. While the song material is in the natural range of the child voice, the piano "variations" give the pupil ease in moving about the keyboard. The singing approach, therefore, is

combined from the beginning with pianistic freedom in locating different octaves on the keyboard.

(6) The Bass Staff. The two staves are used from the beginning. The position of the notes upon the bass staff is not learned by counting up or down from any given place, but by sensing the general relationship of a familiar musical figure with the appearance of the whole bass staff. This is the way a musician reads, and the little child should learn to read in this way from the very beginning.

(7) Technical Progress. The progressive technical steps are gradual but definite. From the extremely simple though attractive first songs of *Singing and Playing* to the last selection in the *First Book*, there is, indeed, a marked development, but each forward step is so thoroughly anticipated that no serious obstacle is encountered in the year's progress. The technical elements of the course are summarized in marginal notes, which tell both pupil and teacher the elements of the lesson upon which stress should be laid, thereby clarifying the successive stages of development.

(8) Creative Expression. This feature of the pedagogical plan of the course is presented in two ways: (a) Creative Practice, wherein a musical problem is presented which the child must solve at the keyboard; (b) the creation of brief melodic and harmonic ideas as the completion of unfinished little pieces of music. The plan of creative expression carries forward throughout the course, leading to the study of composition.

(9) Ensemble Playing. The value of ensemble playing in developing musicianly habits is recognized from the first lessons. The class sings as the child plays the piano. Duet playing comes early in the course, as does also practical experience in playing accompaniments.

(10) Harmony and Form. Harmony is taught directly through keyboard experience. The pupil plays his chords and from the beginning knows which chord he is playing. He is thus trained to hear harmony, the notation of a chord awakens an aural image. This procedure continues throughout the course. Form, also, is taught through hearing. The relationship of the phrases of his little songs becomes the subject of conscious arrangement. Just as the harmonies are marked on the page of music, so also is the analysis of the form of the pieces indicated. The study of phrase relationship in the first year leads in the second year to the study of song forms, and subsequently to the study of the other types of musical structure.

Advanced Instruction

Material and procedure for the work of the second, third and fourth years in piano classes and private instruction are

given in the *Second Book*, *Third Book*, *Fourth Book* and the *Teacher's Second Manual.*

Books for the further instruction of the pupils, with corresponding Manuals, are in preparation, covering all essential work previous to advanced conservatory and artist courses.

Supplementary Material

Each *Teacher's Manual* provides carefully selected and graded lists of Supplementary Material. The books of the course are each designed to offer the minimum material for the work of one year, to which, in each year, more individual pieces from the list of Supplementary Material are added. This additional material not only provides interesting variety for each child, but enables the teacher to supply special drill and experience according to the individual needs of the pupils.

Attention should also be called to the *Beginner's Book for Older Pupils*, which, as its name implies, is designed for students too old to be interested in the treatment attractive to little children.

PART ONE

Class Instruction in Piano Playing

CHAPTER I

Piano Classes in the Public Schools

1. The Introduction of Piano Classes into the Public Schools. Within the past few years piano class instruction has been introduced into hundreds of public school systems in the United States. The reasons for such general adoption of the subject are many, and the conditions under which instruction is given are varied.

The following is a concise and illuminating statement of the situation: "The tendency of the times, the restlessness of the people, the assertiveness and independence of the younger generation—all these point to a need for self-expression. Music offers an ideal outlet for the emotions and is becoming so recognized by leading educators, statesmen and sociologists. That the appreciation and enjoyment of music through passive listening is beneficial is a generally accepted fact. There is, however, a growing need for active participation in music, which not only increases appreciation through a more intimate understanding but gives a pleasure all its own, in addition to supplying a wholesome outlet for the energies.

"The piano being the basic musical instrument, as well as the popular home instrument, it is natural for the schools to supply the necessary instruction, now that the class method of teaching has proven to be practicable. The school can do much to solve our leisure-time problems and realize our leisure-time opportunities. Music is unquestionably an effective means of accomplishing both these objectives."[1]

[1] Guide for Conducting Piano Classes in the Schools, Published for The Piano Section of the Committee on Instrumental Affairs of the Music Supervisors' National Conference, by the National Bureau for the Advancement of Music, 45 West 45th Street, New York. The above quotation is from the Foreword, by C. M. Tremaine, Director of the Bureau. Copies of the Pamphlet may be secured by writing to the Bureau.

2. Music a Universal Inheritance. Every person responds to the appeal of music in some way and to some degree. For different people music is a recreation, a culture, an avocation, or a vocation. It may be an amusement, a hobby, or a business. Because of this universality music is recognized as an essential part of general education.

Education should enable a person to take his place in society most usefully and happily. It is not enough that he shall make an honest living, but he must also be able to find satisfactions in life. These come primarily from the fulfillment of his higher ideals and aspirations.

The schools can do nothing more favorable to the enrichment of life than by making possible to every child the development of his latent capacities for the expression of his inner consciousness of beauty. This applies to all forms of aesthetic activity, though, for the reasons stated, with especial force to music. The trend of civilization toward excessive nervous and emotional habits of living emphasizes all the stronger our need of the counter-balancing influence of music. Educators and sociologists are well aware of these conditions, and strongly advocate the growing emphasis given to music in the public schools.

3. The Piano in Music Education. The piano is the most available of the few instruments capable of presenting a complete musical picture, rhythmically, melodically, and harmonically. It is in general use in American homes. Piano study provides for a peculiarly diversified musical interest: it opens up the field of musical literature; it offers a wide variety of opportunities for self-expression as solo performer, in private contact with beautiful music, in the social group, as accompanist, in ensembles, etc.; it provides a valuable background for the study of other instruments and of singing; it is an indispensable aid in the study of harmony, form, styles, etc.

With the wonderful development in the use of reproducing musical instruments, the phonograph, player piano and radio, there has been a corresponding emphasis on the importance of the study of music appreciation. In some cases this has led to the feeling that instruction in performance is becoming unnecessary. It is argued that very few children can ever hope to equal in skill the performances reproduced by these mechanical means. Such argument fails to take into account

two important considerations: First; the joy of self-expression, so essential to emotional satisfaction, can never be fully met through the vicarious experience of listening, however well prepared the listener. Second; the practice of an instrument, even to the point of only a slight degree of effectiveness, is the surest and best way to develop an appreciation of the performance of others. It opens the way to a broader acquaintance with musical literature and with the qualities which make for expressive interpretation. The value of reproducing instruments is unquestioned; they are now playing an important part in our musical lives and seem destined to become even a greater factor than at present. Nevertheless it must inevitably continue that participation in music making is the best approach to a true appreciation of music.

4. Class Instruction. The chief value of class lessons lies in the socializing of music instruction, making it a common interest to the group, a mutual endeavor. The child is not isolated, withdrawn from his companions in order to take his music lesson or practice his home assignment. In the piano class he is with his friends—all participating together in the same interesting adventure. The group spirit changes work to play. Experiencing emotion creates the desire to share it with others, and class piano lessons make possible the sharing with his classmates the child's pleasure in the music he is studying.

The success of any instruction is dependent largely upon the degree of interest awakened in the pupil. Class instruction offers infinite opportunities for arousing and holding the child's interest in piano study.

Modern education is almost exclusively conducted in groups. The work of the tutor is now limited to exceptional individuals and conditions. Piano teaching is one of the few subjects which has so long held to the tutoring system. And yet it must be noted that group piano teaching is not a new thing. Many of the greatest masters of piano pedagogy, such as Liszt and Leschetizky, gave their instruction almost entirely to groups of students. We are familiar with the popular present-day plan of "master piano classes." Group instruction of children has also been conducted for a number of years by several piano teachers of national prominence. The recent developments are along two particular lines: first,

they apply to piano instruction the principles of psychology and pedagogy as they have been developed in other subjects in our schools; and second, they organize the plan of instruction and the material so that they are adapted to school conditions.

Class instruction does away with nerve tension and self-consciousness. Children enjoy playing for themselves and *for others*.

Class instruction provides opportunities for correlating the training in playing with the other studies essential to general musicianship, such as sight reading, harmony, form, transposition, etc. It is extremely difficult systematically to offer these subjects as a part of the private lesson.

Certain problems are inherent in class instruction. While presenting instruction to the group, class work must recognize the individuals. While mutual endeavor will kindle enthusiasm, the individuality of each pupil must not be stifled. While allowing for these individual differences, the work of the group must not be disrupted. To be sure there will occasionally be pupils whose superior talent and industry will suggest their promotion to more advanced classes, and pupils who, on the contrary, should be demoted. In this respect the piano class resembles the procedure in the other public school class organization. The *Oxford Piano Course* makes particular provision for work which will continue a group of children in the same class from year to year, while giving ample scope for reasonable differences in talent.

Much stress has been laid upon the economic element in class instruction, and it is indeed of great importance that piano instruction shall be made available to every interested child. Nevertheless class instruction is not justified by this consideration alone; its real justification must rest upon the superior training made possible by the group interest and spirit of emulation, by the greater systematizing of instruction, and by the way in which it brings music into a larger and more vital place in the daily life of the child.

5. Piano Instruction in the Public Schools. The inclusion of piano instruction in the public schools or under public school auspices is in line with the recent trend in school practices which recognizes the importance of directing the development of the emotional and aesthetic lives of the pupils

as well as their intellectual lives. It is as important to the general welfare that our leisure hours be spent happily and wisely as that our working time be profitably employed. Educators, sociologists, school authorities, parent-teachers associations, and others concerned with the higher interests of our national growth are taking an active interest in this phase of our school work. Class piano instruction in the public schools is peculiarly valuable in that it opens the way for all children to discover their interest and talent. Rich and poor, gifted and moderately talented, all may find pleasure in the development of their capacity for musical self-expression. The gifted may progress as rapidly as their talents justify, but there is no pressure to force the child forward beyond his normal rate of development in order to make a showing; he is provided ample experience in his own level of attainment. Piano playing takes its natural place in the child's life on a par with the other school subjects as something normal and desirable.

6. Correlation with Other School Subjects. Piano instruction in the public schools should be organized as nearly as possible like the other school subjects. The course should carry through the grades, with a plan of promotion and demotion which will maintain a balanced class. Class records, grading, reports, discipline, and other routine, should be the same as in the other classes. The course should be well planned to cover the musical and technical objectives. The pedagogy must correlate with that of the other school subjects, particularly the music work.

7. Which Children Should Receive Instruction? The answer to this question will depend upon the conditions under which the piano class is operated. Where the children themselves decide whether or not they wish to join the class and pay a fee for their lessons, the piano teacher has little choice in the matter. Where, on the other hand, the school employs the teacher, there is an opportunity for child guidance which is of the greatest value.

Democracy means an equal chance for all. An *equal* chance does not necessarily mean the *same* chance. What is desirable for one may be quite undesirable for another. An equal chance should mean that those adapted to one type of work should be given that work, and those adapted to another should be

given it. The opportunities should be adjusted to the child's capacities and interests.

Piano instruction is not equally suitable for all children. The fact that a child is not possessed of superior talent, however, may not justify dropping him from the class. Many a child may never learn to play well, but may find in his own limited playing a joy and satisfaction which will brighten and sweeten his whole life. To him the instruction may be one of the most valuable opportunities of his school life. One of the hopeful outcomes of the inclusion of piano instruction in the public school curriculum is that children who ought to have this opportunity will receive it, and others ill adapted to this activity will not have it forced upon them.

The subject receives further discussion in Chapter X.

8. The Effect upon Private Teachers. Private teachers of piano are apt to fear the introduction of piano class instruction in the public schools as a condition unfavorable to their interests. This is by no means a necessary outcome. On the contrary, the awakened general interest in the subject will have the opposite tendency. Many children will become interested in piano music who otherwise would never have discovered their talents. Among the pupils of the piano classes will be many who have developed such marked superiority that their parents will wish to provide them with specialized training. There are also the individualists, for whom private instruction is preferable to group training.

The recognition of piano instruction as a subject of educational significance will undoubtedly react favorably upon the status of the private music teacher. The granting of high school credit for outside study of piano is sure to become an increasingly favored practice.

The general experience in cities where class piano instruction has been well conducted is that there is a marked increase in the number of children studying with private teachers.

An important outcome of the introduction of class piano instruction in the schools has been the awakened interest among private teachers in the possibilities of group and class instruction in their studios.

9. Relationship with the Community. Parents naturally are interested in the progress of their children, and demon-

strations should be conducted from time to time to which the parents are invited. The school authorities also should be invited to these demonstrations, as well as local musicians and others interested in the work.

A helpful plan is to conduct occasional recitals for the children, at which local amateur and professional musicians play for them. The habit of concert attendance may thus be formed in early childhood. The interest of the musicians of the city may be awakened, and their cooperation secured.

The children should be called upon to play for their schoolmates whenever occasion arises. They may give recitals at assemblies, and may play for marching, singing, or with the school orchestra. Instrumental ensembles should be formed both in school and in neighborhoods. The children should be encouraged to play when requested at home, Sunday school, or elsewhere. They should learn to find happiness in giving pleasure to others by their playing.

CHAPTER II

The Preparation of the Teacher

10. The Successful Class Piano Teacher. The success of all piano teaching, whether private or in classes, depends largely upon the skill and preparation of the teacher.

It is essential that the class piano teacher shall be expert in those skills which have to do with handling groups of children, skills which are expected of every good school teacher. The most advanced musicianship cannot compensate for lack of ability in class management; in fact a most pathetic situation is that in which an artist of superior attainments is rendered impotent in the classroom through lack of control of the pupils. On the other hand, expertness in class management cannot take the place of a thorough knowledge of the subject to be taught. The class piano teacher must know the fundamentals of piano playing. But the ability to play the piano acceptably by no means carries with it a knowledge of elementary piano pedagogy. That subject is a specialized branch of study. The successful teacher of piano classes must have expert knowledge of piano pedagogy as well as of the pèdagogical principles involved in teaching classes of children.

11. The Private Teacher in Piano Classes. There is a natural tendency, when starting piano classes, to select a teacher of established success in private instruction. Unless such a teacher has a background of experience in class teaching, results are often unfortunate.

Successful teaching of piano classes demands a specialized teaching technic rarely met with in those who have not had special preparation for this type of work. "The private teacher is concerned with the effort and attention of one pupil, which are relatively easy to guide, whereas the class teacher is concerned with keeping the whole class actively and purposefully employed the whole time. The class hour should not be a succession of brief individual lessons."[1]

[1] "Guide for Conducting Piano Classes in the Schools," National Bureau for the Advancement of Music.

Private teachers often go into class teaching with the feeling that while it is a splendid thing through which to arouse interest in piano playing, pupils who give evidence of real ability must turn to private instruction if their powers are to receive adequate development. This attitude will unconsciously influence their teaching and will be reflected in the work of the pupils. "Experience has demonstrated again and again that in the hands of a well trained teacher, using good modern methods, pupils have frequently accomplished more in class work, other conditions being the same, than in private study." It is usually extremely difficult for the experienced private teacher to accept this viewpoint. The experienced class teacher, on the other hand, quite readily approaches the work filled with a consciousness of its great possibilities. The whole atmosphere of the classroom is colored by the attitude of the teacher. Many teachers otherwise well equipped for class piano instruction fail in securing the finest results solely because of lack of faith in class instruction.

12. The School Teacher in Piano Classes. Because of the importance necessarily attached to skill in class management, some places, when introducing piano classes into the schools, have chosen the instructors from the school teachers who were able to play the piano. The danger in this plan lies in the fact that few school teachers are trained in the principles of piano pedagogy. Bad habits of playing are likely to develop in the pupils which make musicianly performance impossible and which are usually very difficult to overcome. The school teacher usually shows splendid results in class organization, management and routine, but when it comes to building a foundation for future pianistic and musicianly development he cannot always be expected to display the abilities of the piano specialist.

13. Qualifications of the Class Piano Teacher. From the foregoing statements it seems apparent that the teacher of piano classes must be possessed of many diverse qualifications. Fortunately, in order to be successful it is not necessary that the teacher be a genius. Careful conscientious study will do much to prepare the teacher to cope with the problems of class piano instruction. The following list of qualifications is given in order to suggest the lines of preparation desirable for the class piano teacher:

(a) *Sound Musicianship.* The class piano teacher should be a well trained musician, familiar with the literature of music, especially that of the piano. He should be well grounded in harmony, form, music history, and other kindred subjects, so that he knows the various styles of music and their proper interpretation. He should be alive to the music of today, a frequenter of concerts and recitals, and closely in touch with good music in every form.

(b) *Ability to Play the Piano.* While it is not necessary that the class piano teacher be a concert soloist, he should nevertheless be able to play artistically within the range of his technical equipment. In order to play even the little pieces of the early years of the piano course in such a manner that they may serve as models for the young pupils, the teacher should have a sure foundation of correctly developed technic. For more advanced classes it is increasingly desirable that the teacher should be a performer of at least moderate attainments.

(c) *Skill in General Class Administration.* The teacher should be able to handle a group of children in such a manner that all are kept constantly employed in interesting and purposeful work. Every moment of class time should be carefully planned. A well conducted class is a joy to pupils and teacher alike.

(d) *A Working Knowledge of Psychology.* This refers especially to Child Psychology and to the Psychology of Learning. The teacher of the piano class should equip himself for his work at least to the degree required of the grade teacher in the public schools, and preferably beyond that point. He should know the nature of interest, attention, fatigue, memory, etc., and the laws which govern the learning processes.

(e) *A Good Background of General Pedagogy.* The art of teaching children to play the piano in classes involves the same pedagogical principles which underlie general school teaching. The piano teacher has much to learn from the skillful school teacher regarding presentation, drill, and application, which follow the same fundamental principles in all subjects.

(f) *Training in Piano Pedagogy.* At the same time, the class teacher of piano must be able to apply the general principles of pedagogy specifically to the teaching of piano playing.

(g) *A Well Devised and Thoroughly Grounded Class Piano Method.* Method means "way," and the class piano teacher must have a clearly conceived and thoroughly organized plan of procedure. While with a single pupil it may sometimes be possible to let the spirit of the occasion govern the lesson period, no such uncertainty in procedure is practicable in the piano class. The teacher must know in advance the place from which the class is starting, the point to which they are going, and every step which they must take on the journey. That is his method.

(h) *He Must Love His Work.* Many of the arts and skills of the teacher may be acquired. Every teacher may improve his work by thought and careful study. But there is a certain ease, simplicity, directness, buoyancy, and obvious relationship of cause and effect in the work of the true teacher which defies imitation. The profession of piano teaching is arduous and exacting, and only those possessing aptitude and love for the work should undertake it.

This *Manual* touches with greater or less emphasis on each of the above qualifications of the class piano teacher. Obviously it is not possible in so limited a work as this to delve deeply into all of these subjects. The procedure of the first year of class piano instruction, however, is given in considerable detail, and should be a trustworthy guide through that period.

CHAPTER III

The Fundamentals of Elementary Education

14. Why Should Piano Teachers Study Psychology? Teachers deal not with pianos alone, but also with minds. A distinguished teacher[1] has said, "One cannot pour knowledge into a pupil, however carefully devised the funnel. Remember, it is always the pupil who has to do the learning." No matter how well the teacher may play the piano or how thorough his musicianship, unless he understands the workings of the pupil's mind complete success will not reward his efforts. Too frequently the teacher assumes that a knowledge of his subject is the one thing essential to his equipment. It is true that without this knowledge satisfactory teaching cannot be expected. Neither can satisfactory teaching be expected of the teacher who lacks a knowledge of the mind and its operations. As the instruction must be directed to the minds of the pupils, it is obvious that the well-equipped teacher must know how minds are likely to behave under various conditions and in response to different stimuli. The study of the mind and its operations is called psychology, and every teacher should realize that the study of psychology is as essential to his preparation as is the mastery of the subject he expects to teach.

It is unquestionably true that many successful piano teachers have never taken a formal course in psychology. It is true also that many who study psychology never become good teachers. But the important thing to realize is that a teacher who gives thoughtful study to the subject of psychology and applies that study to his work will greatly improve the quality of his teaching.

15. The Mind. Just what mind is we do not know. But we do know what is meant when we use the word. When we are aware of the world about us we are said to be conscious, and we know that consciousness is mind in action. Psychologists

[1] Tobias Matthay, "On Method in Teaching," Oxford University Press.

tell us that mind is that part of us which knows, feels and wills.

There is another thing which we know about mind, and that is that it operates through the nervous system. The nervous system may be classified roughly in three divisions, the sensory (afferent) nerves, the central nervous system of brain and spinal chord, and the motor (efferent) nerves. All of our knowledge comes to us through the senses of sight, hearing, touch, taste, smell, etc., each of which in its own way contacts with the world outside ourselves and sends messages to the brain by way of the sensory nerves. Every such sensation leaves its record, more or less intense, on the brain, which is equipped to receive these messages, to deliberate upon their significance and to decide upon a course of action, and then, by means of the motor nerves, to carry the action into effect.

While the foregoing statement is necessarily most general, it must suffice for the present. A deeper and clearer knowledge of these matters must be acquired by the study of some authoritative books on the subject, or, better, by taking a course under a competent instructor.

There are, however, two additional matters which should receive brief explanation here in order to clarify our later discussion. The first of these is automatic action. An infant learning to walk must direct with great concentration every movement involved in the process. But in the course of time, after many trials, walking becomes so automatic that the actions are carried on without any conscious effort. If we come to a muddy crossing or meet with some obstacle we direct our consciousness to the operation of stepping; where the pathway is clear our minds are free to think of other things. A child during his early piano lessons must concentrate on every little motion and often with even the most intense effort he finds it difficult to make the fingers behave as they should. A skilled pianist, on the other hand, may direct his thought to the interpretation of the selection, or even to matters less directly connected with his performance, while the fingers trip merrily along as though of their own accord. Without delving deeper into this subject we may say that there are lower nerve centers which are able to take care of such automatic actions without calling upon the thinking

part of the brain except in emergencies. A teacher who realizes the many repeated experiences necessary to set up such automatic reactions will be patient with his slower pupils.

The other matter is that of the way in which the mind receives and associates impressions. Perception is the consciousness of a sensation received through one of the senses. We see an orange, and an image of its shape and color is impressed upon the brain, to be recalled in imagination as long as the impression remains. We smell its odor, taste its flavor, drop it and hear the dull thud, feel its surface, and gain an impression of its weight and the amount of force necessary to cut it or to remove its skin or separate its segments by means of our muscular sense. Each of these sensations leaves its *percept* in the brain, and each may be recalled as an image of smell, taste, hearing, feeling, weight, etc.Taken together these definite percepts form a concept, or general idea, of an orange; not any particular orange, but the abstract idea of an orange. All thinking is based originally upon such operations as those just described. The material of which thoughts are made comes originally to the mind as sensations, consciousness of sensations forms the percepts, comprehension of percepts leads to concepts, and reasoning, judgment, will, etc., follow as the mind manipulates these basic ideas. Further brief discussion of other mental operations will be found in the following paragraphs.

16. Sense Perception. All our ideas come first through the senses. In early life especially, knowledge is gained chiefly through sense perception.

Hearing is the only source of direct knowledge of music. From the very beginning the child must be given a rich experience in music, out of which his general understanding of music may be formed. It takes many percepts to form concepts. Rhythm, pitch, harmony, form, are all general terms which must grow in definiteness through many experiences with actual music in which the attention of the child is directed to these elements. The child must constantly be led to listen, to observe with the ear. No definitions are necessary, simply much listening, the thing heard being given its name. Only after much experience should any attempt at detailed descriptions and definitions be attempted.

17. The Laws of Learning. The teacher cannot learn for

his pupil; the pupil must do his own learning. All that the teacher can do is to see that the right conditions are present and to guide the pupil through actions by which right ideas are gained and associations made. In early instruction imitation plays a large part in these processes.

Educators speak of Three Laws of Learning. These are general laws and apply to all subjects that the children may be taught. The first of these is

(a) *The Law of Readiness.* Readiness is the degree of desire for the activity at hand. Fatigue, preoccupation and distractions are conditions unfavorable to readiness. Interest is of the greatest importance in arousing readiness. The teacher should endeavor to stimulate the pupil's mental attitude of readiness toward piano playing, toward the music he is studying, and toward all the other elements which lead to success. The work should be so planned that each child feels that he has succeeded. Today's success means tomorrow's readiness. New readiness not only leads to success, but to satisfaction. In the degree to which we adapt the work to child nature we will get readiness.

(b) *The Law of Satisfaction or Annoyance.* Satisfaction strengthens; annoyance weakens. See that the child gets satisfaction. Success means satisfaction, as does also the accomplishment of a desired result. Motivated learning is efficient learning. Finding the solution of a problem is satisfying, and this satisfaction makes the solution stick in the mind. (See Chapter VII, Creative Practice.) The pupil should be made clearly aware of his developing knowledge; each forward step brings its own satisfaction. The greatest incentive to effort is the consciousness that progress is being made. Purposeful activity leads to success, which in turn brings satisfaction. Again, see to it that the child succeeds.

(c) *The Law of Exercise.* Mechanical drill is essential in fixing an idea in the mind, and in making its use more accurate and rapid. But such drill is always to be given after the idea itself has become a part of the pupil's equipment through himself doing the thing which forms the idea. Formal drills serve their best purpose only when the pupil is conscious of the need of them to achieve an end which he desires. The scale, for example, should receive much drill so that playing it may become automatic, but only after the child has met

the scale in actual music and then has built the scale and understands what it really is, and after he has realized that scale progressions occur in the selections which he wishes to play. The same is true of all the other elements of technic and theory. The use of the marginal material of the *Oxford Piano Course* is based upon this principle. This marginal material is for drill on an idea which has first been gained through actual experience in the music which it accompanies, and is not for the initial presentation of the idea itself.

The value of exercise depends upon the number of repetitions, the intensity of the exercise, and its recency. But exercise alone will not suffice, it must lead to satisfaction. Practice with satisfaction builds up right attitudes.

18. Attitude; Mind-Set. The mental attitude of readiness is sometimes called "mind-set." A boy goes into a ball game in this frame of mind, mind-set to do his best to win the game. Most little children enter school "mind-set" to enjoy the experience. Unfortunately this attitude often changes in the course of time. Children are usually "mind-set" to desire their first piano lesson. But here, again, there too frequently comes a sad reversal of feeling; shall we say disillusionment? Is there no way to maintain the eager desire to play with which most children first come to the piano teacher? We think that there is a way, and that this *Manual* points the way. If the children can maintain the feeling that they are growing steadily in the ability to play interesting music, music which expresses themselves, then the mind-set will be maintained. The expression used was "growing *in* the ability to play," not "growing *toward* the ability to play." From the beginning and always, the children must realize that they are playing interesting, real music.

19. Interest. Interest is mind-set, readiness. It is the natural basis of effort; the stronger the interest the greater the effort. An abiding interest is built, first, by the possession of enough capacity to bring satisfaction from success; and second, by exercise in a growing activity involving continued satisfaction.

Interest and pleasure are essential to learning. In music study there must be enjoyment, otherwise there can be no progress. The student must enjoy listening to his own playing. "Making things interesting" should not be confused

with sugar-coating the lesson by appealing to some sort of extraneous interest or incentive. Interest and amusement are not synonomous. Children may be seriously interested in their studies. Interest must depend fundamentally on "practice with satisfaction."

The *Oxford Piano Course* is designed to develop the deeper and more lasting interests of the pupils. This may best be realized by studying carefully the successive steps of the first year's work as outlined in Part Three of this *Manual.*

20. Attention. Attention means concentration of consciousness on an idea. It involves the selection of one idea or train of thought from the many which are possible. The mind is always active. When we speak of a child as inattentive, we really mean that he is thinking of something else than the teacher wishes. The teacher's problem is to keep the children attentive to the subject at hand.

The things which the mind selects for attention are naturally those which interest us. Our feelings determine our interest. A pleasurable experience is interesting for the satisfaction it gives us. A disagreeable experience is interesting because of our eagerness to end it. We desire the repetition of a pleasurable experience and avoid the recurrence of a disagreeable one. Obviously the kind of attention which the teacher desires to awaken in the music lesson may be best awakened and held through pleasurable interest.

Attention is a very fleeting thing. A child can give only a few seconds of concentrated attention. The brain must have its periods for recuperation between these brief stresses of concentration. The more interesting the matter the easier it is to prolong the attention and give it greater intensity and also the easier to recur to the subject after a moment of mental relaxation. The music lesson must be varied, so that different sets of nerve-centers may relieve each other during the period and thereby lessen the child's mental fatigue and keep attention alert. A change of topic during the lesson will awaken new interest and fresh attention.

Keeping the lesson varied avoids monotony. To remain too long on one topic means loss of interest. Neither is there interest in the entirely unknown. The old pedagogical adage "from the known to the related unknown" bears upon the law of attention. The new topic must be so related to our

past experience that the association rouses curiosity and interest, and thereby secures attention.

21. Coercion. Coercion means requiring an action when the pupil is unready. Coercion usually lessens both the chances of success and the accompanying learning. It may bring some learning, but seldom brings satisfaction. In music study it seldom leads to a love for music. See the second meaning of "Method" as given in 28. The pupil must wish to do the work asked of him, because effective learning depends primarily on the will to learn.

22. Habit. Repetition is the basis of habit. Ideas or actions must be repeated again and again to become fixed. Frequently recurring experiences, as nearly together as possible, will tend to establish the idea in our minds.

Every time an action is performed a condition is established in the brain which makes each repetition of that action increasingly easy. The first time the action is performed it is necessary for the mind to attend to every detail and for the will to direct each element in the operation. This situation is discussed in 15. Through many repetitions of the action a habit is formed which in time may become almost automatic.

Habits should be established in matters of technic, sight reading, interpretation and all the other activities involved in piano playing. Remember that a wrong action may become a habit quite as readily as a right action. The surest way to avoid the formation of bad habits is never to permit a wrong activity. Do not press the pupil forward too rapidly in his technical progress, because playing music which constantly keeps the pupil at his highest level of technic is likely to engender either the habit of tenseness or the habit of carelessness of detail. Merely explaining a situation or process will not assure correct performance by the pupil, even though he be intelligent and sincere. It is necessary to see to it that he performs the correct activity again and again just as it should be done, until you are sure not only of his understanding but also of his accurate actions.

23. Memory. Memory is the act of recalling to consciousness the slumbering impression of a previous experience. It is really pretty much the same thing as habit. An impression is made in the brain, and it remains there a shorter or longer

time. If the impression is intense it will remain longer than if it is casual. If the impression is repeated it is thereby strengthened. The ability voluntarily to recall these impressions is called a good memory, and vice versa, a poor memory is one in which there is difficulty in recalling to consciousness the impressions of a previous experience.

Memory works by association. An idea, to be assimilated by the mind, should be associated with an idea already there. ("From the known to the related unknown.") The operation of remembering a past experience is started by some occurrence which sets into activity that part of the brain which received the original impression and its associated impressions. The wider and more definite the associations the readier the whole region may be set into activity and the surer the various associated ideas will bring to consciousness the impression we desire to recall.

Sight reading is the result of combined memory and habit. The notes awaken associations which recall past activities, and habit enables one readily to re-perform the activity. How important, then, that the right impressions and habits be formed early and distinctly.

Playing from memory, likewise, is a habit which may be developed. The essential elements are: a strong, clear-cut impression; varied associations which tend to set up related ideas (visual, aural, muscular impressions; analysis of form and harmony; etc.); ample repetition; and a formula or cue which will stimulate recall, such as the title of the piece, name of the composer, opus number, and even some associated information regarding the selection.

Music memory is a very complex matter. With many people memory is largely visual; some remember better from aural impressions; while others remember a composition "with their fingers," i.e. muscular memory. The pupil's natural memory tendencies should be developed, while at the same time the other types of memory should be cultivated so that every possible association may contribute to the accuracy and retentiveness of his memory. No composition is fully memorized until the pupil can actually hear it in imagination.

24. The Child's Need of a Musical Background. One of the most important things for parents and teachers to realize is the necessity for a musical background upon which

to base the training in piano playing. The training of the fingers is only a small part of the child's musical education. Too often, unfortunately, it is assumed that this type of training alone is adequate to lead the child into an understanding of music and a love for it, with the resultant frequent disappointment in the pupil's attitude toward his lessons. The pupil must come to the piano filled with a musical idea which he is eager to express. And this idea must be the result of previous experience built into a musical background.

If the child's latent powers develop gradually and spontaneously he need not be hurried in the mastery of a skill. Poor language reading, for example, may often be traced to a lack of first hand experience which gives meaning to words. Many children need a wealth of experience prior to the mastery of a printed word or page. In learning to talk the child must have something to express, something to say, in order to speak intelligently. And a similar background is essential to musical expression.

Much early rote singing experience is of the greatest value to the piano pupil. Material should be acquired and stored in the pupil's mind which will serve as a familiar example when in the course of study the idea comes for definite study. The meaning of the subject is much clearer if the thought is recognized as an old friend. In the lesson the teacher deals with the details of the idea, with its use under various conditions, and with the notation which represents it. The lesson is immeasurably complicated if the idea itself is a new and unknown thing.

If the child's early experience at home or in school has not provided an ample musical background, the piano teacher must give it. And the experience may best come through singing and listening, not through the fingers, which can give only a most limited acquaintance with music. This situation is as true in the private studio as in the class. Many private teachers see to it that their pupils have song collections from which to sing at home. They also play frequently for their pupils. The children should be encouraged to attend musical performances as frequently as possible. If wisely used, the phonograph, radio and player piano may be made to contribute most helpfully to this phase of the child's musical development.

25. Pedagogical Procedure. The general order of pedagogical procedure may be outlined as follows:

(a) Building a musical background; listening, unconscious imitation, rote singing. Music should first be a familiar experience before children are taught to play. This subject is discussed in 24.

(b) Learning to play little pieces of music through conscious imitation. The details of this procedure are given in Part Three of this *Manual.*

(c) Observing the new effects (or problems) as they occur in the selections learned. Observation may be by hearing or by seeing. Music is essentially a matter of hearing, therefore all teaching must be directed first to the ear. The pupil must be led to listen to every detail of his own, his classmates' and his teacher's playing: pitch, rhythm, tone quality, nuance, effect, interpretation, etc. Observation through seeing will involve matters of technic such as proper position, use of arms, hands, fingering, etc.; and all the details of notation when they occur in the course of the lessons.

(d) Naming the effect and expressing it by its symbol. Names and explanations should consistently *follow* the practical experience in playing; never precede the process of imitative playing by a discussion of the notation involved.

(e) Drilling upon the problem. Teach the theory through the practice; theory and practice should proceed side by side. The marginal notes in the children's books indicate both the problems which occur in the selections and the general manner of practising them. Detailed directions are given in Part Three of this *Manual.*

(f) Applying the results of this drill to new material. The course of study should be cumulative, each new selection including some of the elements of the previous ones. Every problem occurs again and again in the selections of the *Oxford Piano Course*, thereby offering ample opportunities for this phase of pedagogical procedure.

Some general observations on pedagogical procedure follow.

There can be no music teaching worthy of the name without direct and incessant aural training during lessons and during practice.

There is no natural connection between music notation and the sounds represented. The association is purely arbitrary,

and has meaning to the initiated only. The chief point is to be sure that the child performs the correct action when he sees notation. Explanations and definitions come later, after action habits are established. Sight reading ability must be developed by first making the associations clear and then by constantly repeating the experiences through which the notation, the tones, and the activity (eye, ear, and hand) are related in *doing* the indicated activity again and again. The formation of such an association to the point of automatic action takes a long time. It is a mistake to attempt to hasten the process by making demands on the pupil for which he is not prepared by a thoroughly built background.

It goes without saying that the teacher must be sincerely interested in every lesson that he gives if he hopes to arouse the interest of his pupils.

Rules and definitions must follow and come from the pupil's experience, otherwise they will have no meaning for him.

It is usually bad pedagogy to dwell on the mistakes, faults, and failings of the pupils, since by so doing the wrong actions are made all the more vivid and may thus the more readily lead to undesirable habits. This does not mean that the fault should not be explained. Indeed, after explanation, it is often most illuminating to make the pupil *constructively and purposely commit the fault*—with all possible exaggeration. This *wilful* production of the wrong effects tends to destroy automaticity, and to break the tendency to develop them into habits.

Every possible effort must be made to prevent the pupil thinking constantly about himself and his own doings. Obviously the surest way to avoid an undesirable thought is to focus the mind upon something else. The conquest of self-consciousness can best be accomplished by incessantly directing the thoughts of the pupil upon the meaning, mood, spirit and significance of the music he is playing.

Watch carefully the "interest span." Do not persist in any phase of the lesson to the point where mental fatigue makes attention impossible. This does not mean that the lesson should become a mere series of disjointed episodes; there must be continuity and purpose in every stage of the work. There must also be concentration and persistency. But above all there must be interest, and interest cannot be main-

tained beyond certain limits which the teacher must have the skill to recognize.

The problem of how much to help the pupils is a difficult one. The teacher who is impatient of the slower pupil and does for him what the pupil should do for himself is not only failing really to help the pupil but actually is hindering his progress. On the other hand, in class work especially, it is unwise always to wait for a slower pupil to master a point during a lesson when by so doing the quicker minds in the class become inattentive. The teacher must be able to sense the moment when, for the greatest general good, the slow pupil should be temporarily dismissed and the teacher's attention turned to the other children. But the incompleted effort should not be forgotten nor abandoned. As soon as practicable the teacher should return to the subject. A very helpful procedure is to utilize the quicker children to give individual attention to the slower ones. Indeed, children often show remarkable effectiveness in thus helping each other, because they understand so well the difficulties which are being encountered.

26. Psychological Versus Logical Order of Instruction. The teacher must begin where the child is, and lead him step by step through the developing stages of instruction. This is the psychological order, and it is in these processes that the true teacher distinguishes himself.

The artist, on the other hand, absorbed as he is likely to be with the subject matter of his calling, will often present the material in logical order. By logical order is meant taking a mental organization fit for grown-ups, chopping it into pieces, and giving it a piece at a time to the child to learn.

The psychological order is the order of experience, of discovery, and consequently of learning. The logical order is the order of arranging for subsequent use what has already been learned.

The child's processes will be immensely shortened by having as a guide some one who knows the field. He is thus saved the costly blind-alley wanderings. But, to be effective, his instruction must be given in the psychological rather than in the logical order. Happy the child who has as his instructor one who is both artist and teacher.

27. Use of Terms. Careful use of terms is necessary with children. We have general uses easily understood by adults because of the meaning of the sentence. Children, however, have no such background of general experience, and in talking to them the teacher should employ specific terminology. The word "note," for instance, is used by adults in several ways. "We see a quarter note on the printed page." "We distinguish high and low notes (pitches) by hearing." "Strike a black note (key) on the piano." "One note (tone) sounds longer than another." If the teacher differentiates carefully in the use of these and other terms, endless confusion is spared the pupil.

28. Method. Method means way, and a teacher's method is the way in which he organizes his procedure, progressing step by step to the desired goal. Method looks to psychology to tell us how to make learning progress satisfactorily. The teacher's work must be in conformity with the mental operations of the pupil. This implies that the teacher must understand child psychology, must know how and when to present, develop, drill and apply the successive steps of the subject at hand. Some of the maxims of pedagogical procedure may be quoted, such as: "The thing before the sign;" "the concrete before the abstract;" "proceed from the known to the related unknown;" etc., and there are many others. Merely to know these maxims, however, is not enough. The teacher must have the broader training which will enable him to apply the principles to each case in point.

There are two aspects of method: 1, that it shall accomplish the practical purposes at hand; 2, that it shall lead to the higher ends for which the study is undertaken. In the study of music, for example, the method should lead the pupil to the practical ability to play well, to read music fluently, to be well acquainted with musical literature, etc. This is the first aspect listed above. The second aspect requires that the method shall also lead the pupil to a deep pleasure in good music and a lasting love for it, so that it may function satisfactorily in his life. No method is adequate which fulfills one of these aspects and fails to meet the other.

There are still many teachers of piano who insist that they have no method, that they use common sense, that they study each pupil and apply to each case the treatment which it

requires. They resent the suggestion that they are following a method devised by someone else. Such teachers do not really understand the meaning of the term 'method', which simply means "plan," "orderly procedure," "progress to an end." Surely no teacher worthy of the calling would disclaim these essential purposes. What the teacher who makes such a statement really means is that he follows no published procedures or no one with a particular title. This is all very well with a teacher who has a thorough grasp of the subject matter, is well versed in psychology and pedagogy, and has the background of a rich experience. If in addition to these essentials the teacher is one of those known as a "born teacher," and has an inventive and imaginative mind, it is quite probable that he will develop processes which are particularly adapted to his own personality and to the conditions under which he is working. Often these processes, however ingenious and effective they may be, are mere devices which serve to emphasize certain aspects of the work at hand without necessarily offering a well-rounded development of the whole subject.

The art of teaching, like all other arts, may well begin with imitation. As the teacher gains in experience he may himself become the originator of a method, but let him not assume too soon that he is equipped to do so. He will find that freedom of thought and action are not restricted by following established leadership, but rather that the confidence and power which comes from experience will lend authority to his work, and may become the starting point for fresh discoveries. Method is not static; experienced teachers are constantly improving their procedure.

29. Bibliography. There is such an abundance of excellent literature to which reference may be made that it is difficult to limit the list to practical proportions. The writings of John Dewey, William Heard Kilpatrick, and E. L. Thorndike are standard. There is a most valuable and interesting book by Mrs. J. Spencer Curwen, "Psychology Applied to Music Teaching."[1] Reference should also be made to the writings of some of the celebrated teachers of piano, notably Tobias Matthay.[2] A recent book, "Principles of Musical Psychology,"[3] by James L. Murcell, throws helpful light on

[1] J. Curwen & Sons. [2] Oxford University Press. [3] The Macmillan Company.

the subject of the psychology of music. Especial mention should be made of the monumental contribution of Carl E. Seashore, "The Psychology of Musical Talent."[1]

These books have been drawn on liberally for statements and expressions which have been incorporated into the text of this chapter, and which are hereby gratefully acknowledged. Quotation marks have not been used because the borrowed passages have usually been remodeled to fit the continuity of this presentation.

[1] Silver, Burdett and Company.

CHAPTER IV

Class Instruction and Individuality

30. The Two-Fold Nature of Class Piano Instruction. The experienced piano teacher realizes that he is confronted with a combination of two situations in meeting the pupils who come for instruction: First; every child is an individual, differing in important respects from the other children, and requiring instruction which gives consideration to his personal attitudes and needs. Second; a large proportion of the instruction must necessarily be repeated with pupil after pupil, to cover certain essentials common to all in their approach to the piano.

The plan of class piano instruction of the *Oxford Piano Course* recognizes, and, indeed, is based upon this two-fold consideration of the pupils' needs. It distinguishes carefully between those elements common to the instruction of all the pupils, which it organizes for class presentation and drill, and those which are peculiar to each individual and must be presented as personal instruction. While the course is designed so as to provide a practical plan of class instruction, it emphasizes most particularly the development of individuality in each child.

31. Material for Class Instruction and Supplementary Individual Assignments. The material which appears in the several books of the course is designed for class instruction, and should be mastered by every child in the class. This material, however, is purposely organized so as to require not more than two-thirds to three-fourths of the time of the *average* pupil, leaving from one-fourth to one-third of the time of every individual for instruction and study of material peculiar to his personal requirements.

The additional material for this individual instruction is outlined in the lists of Supplementary Material which are given in the several Teachers' Manuals of the course. The lists are graded carefully in accordance with the outline of the course, and suggest additional material to supplement every step of the plan of instruction.

The teacher will readily observe the strong and the weak points in the work of each pupil. It will be his duty, when in the course of the work of each quarter he has noted the individual successes and failures of his pupils, to assign from the Supplementary Lists, or from other material which his own experience has proven to be effective, such additional selections and studies as will meet the individual requirements of each pupil.

These additional assignments should be chosen to cover three purposes: 1. The pupil's strong points and preferences should be recognized by assignments which will encourage him to special effort. 2. His weaknesses should be met by material designed to give additional drill on those points. 3. The special assignments should be sufficiently varied materially to widen the acquaintance of the listening classmates in the literature of piano music.

The instruction given to the class as a whole on the various elements upon which the special assignments are based, will serve as the preliminary preparation of each pupil for his own special assignment. This reduces to a minimum the time necessary for the individual instruction of each pupil on his assignment, and also serves to place upon his shoulders a large share of the responsibility for the preparation of his own selections.

32. Class Participation in Individual Recitations. Because each assignment involves elements with which the entire class is familiar, the classmates all become not only interested listeners to the performances of the special assignments, but also sympathetic critics, an attitude which should be required during all individual playing. Furthermore, as the topic upon which the assignments are made will be one upon which all the pupils are working in one way or another, every criticism, suggestion and correction made by the teacher of the playing of every one of the pupils becomes at once a direct lesson to all the members of the class. This is another matter which the teacher should carefully recognize both in the manner in which he makes his comments to the performing pupil and in his requirement of concentrated attention from the other pupils. In many respects the individual recitations present a situation similar to that made familiar in the so-called "master classes" in piano, a type of group instruc-

tion followed by many of the great teachers of piano since the days of Franz Liszt.

33. Development of Individuality. From the earliest lessons the teacher should encourage the children to play in accordance with their own conception of the spirit of the music they are studying, and as early as practicable the study of fingerings, phrasing, expression, etc., should proceed through class discussion, thereby encouraging the children to think these matters through for themselves. Such class instruction will also stimulate the child to think between lessons, and will lead him to work out his own conception of the interpretation of the selections assigned him for individual study. In this way his individuality will be developed on the basis of his growing taste and musical discrimination.

This consideration for the dual problem of class instruction and the individuality of each pupil is one of the special features peculiar to the *Oxford Piano Course*. A further consideration of the means for meeting in class organization the problem of differences in talent will be found in Chapter VI, "Extensive versus Intensive Training."

CHAPTER V

Notation Versus Playing

34. Confusion of Reading with Playing. One of the most serious problems in elementary piano teaching has been the confusion in the minds of teachers between giving instruction in the beginnings of piano playing and in the elements of notation. Tobias Matthay has stated the situation clearly in his pamphlet, "On Method in Teaching,"[1] where he says, "Most of the mischief has been done because the teacher does not distinguish between the first steps of *learning to play the instrument* and *learning to read notation*." It has been customary to start the piano pupil with little pieces which offered the most elementary *notation* problems as well as the easiest *playing* problems. But, and here is the rub, the two things are by no means synonymous. Certain *playing* problems which are extremely simple *may* involve notation difficulties of an advanced type, and vice versa certain *notation* problems which are extremely simple may involve considerable difficulty from the *playing* standpoint. Fortunately this confusion is rapidly being dissipated, though there are still countless numbers of teachers whose thinking is far from clear on the subject, and countless books of piano music for little children which do not clearly differentiate between the two subjects.

This confusion has arisen from causes readily understood. First of all, the most practical means for learning music has been the printed page. The teacher's directions could best be kept in mind by reference to the notation involved. Each progressive step in piano training could easily be reduced to the formula of notation. The pupil, on the other hand, has gone to his first piano lessons filled with the desire to *play*. He has eagerly expected to sit at the piano, feeling that somehow or other the teacher would show him how to bring sweet music from the keys. What a grievous disappointment, then, to find that lesson after lesson resolves itself into the study of innumerable signs and symbols. And when the

[1] Oxford University Press.

notes finally are associated with the act of playing certain keys on the instrument, the extreme limitations of his knowledge of notation confine him to tonal and rhythmic successions often far removed from his conception of what beautiful music should be.

It must be realized that few pianists of the past were students of psychology, and that in fields other than piano teaching the study of the operations of the child mind is really a matter of very recent research. Therefore it is not strange that the confusion between the "thing" and its "sign" should have beclouded piano pedagogy.

35. Interdependence of Playing and Reading. Let it be understood at once that the ability to read music notation is fundamental in the field of piano study. The point now being raised is that this is not the same subject as piano *playing*, and pedagogically the two processes must be clear to the teacher if the best instruction is to be expected in either. For example, there are innumerable instances of people who play fluently but who know nothing of notation. It is obvious, therefore, that a person *can* learn to play "by ear," but it is commonly agreed that the playing of such a person will be extremely limited. It is conceivable, though naturally much rarer, that a person may learn to read music notation without developing the ability to perform on an instrument. Of course that condition is not an expected outcome of piano instruction. These two subjects, playing and reading, each so essential to adequate instruction, must be so presented and developed that each contributes in the most effective manner to the sum of the pupil's attainments.

36. Comparison with Language Reading. Let us compare the process with that of learning to read the mother tongue. The child first learns to talk. In the course of time he sees the printed expression of what he has said or of a story he has heard, and learns to recognize his familiar thoughts in their printed form. Then the same words that were used in the story are repeated in other relations to express variations in the thought, and eventually to express new thoughts. This is a common procedure, familiar to every trained school teacher.

37. Playing by Ear. But the piano teacher of the past has persistently avoided several steps essential to the above

procedure. In the first place, everything savoring of "playing by ear" has until recently been strictly forbidden the young pianist. Why? Music is primarily a matter of hearing; why not use the ear in piano playing? The answer has been that playing "by ear" leads to carelessness and indifference to the exactness of the printed material. This may be true, but if so it merely points to the necessity for stricter supervision by the teacher. The modern teacher uses "playing by ear" as a fundamental process, just as the school teacher assumes that children first learn their language "by ear."

38. Imitation. Another way of discussing the same subject is to speak of early language experience as "imitative." Here again we come to a matter long shunned by the piano teacher. Learning to play "by imitation" has been thought of as something to be avoided, whereas, as a matter of fact, all early pianistic experience must necessarily be through imitation. The imitative faculty is one of the child's strongest means of development, one of his most effective ways of learning. The piano teacher cannot avoid the employment of imitation in his instruction even if he wishes to do so; therefore let him study so as to utilize this powerful process in ways which shall be most effective. Of course the real problem in the "imitative" plan of instruction lies in the danger of failing to develop the child's powers of initiative and independent effort. But this failure, when it occurs, is not due either to the use or the neglect of the child's natural instinct for imitation. It merely means that the teacher is not sufficiently inventive to avail himself of this great natural force and to make it contribute to further growth. It is the teacher's, not the child's limitation.

39. Pedagogical Steps in Teaching Playing and Reading. The *Oxford Piano Course* frankly avails itself of "playing by ear" and "imitation," but from the earliest lessons it carefully establishes with these procedures the associations which enable the child to grow in the mastery of music notation and the independence of thought and action which this mastery makes possible.

The process may be outlined as follows:

(a) The child learns to sing a song.

(b) By imitation, combined with the use of his own "ear," the child learns to express the melody on the piano as well

as vocally. Observe that this process makes the piano a medium of self-expression from the very beginning, and not a medium merely of impression.

(c) The child is shown the notation of the song, printed both as a song and also as a piano "variation," with the phrases in various octaves on both the treble and bass staves. He plays the familiar material in the various ways indicated.

(d) Marginal material summarizes the essential tonal content of the song. The pupil uses this marginal material as reading and technical drill.

(e) After repeated experiences the child acquires two powers: 1, to progress through each of the above processes more rapidly and accurately; 2, to discover similar tonal progressions in new material and to learn the new music without assistance.

40. What is Reading? Much of the instruction of little children and much of the music material prepared for this purpose is based upon the idea that sight reading is the development of a fluency in deciphering one note after another. It is assumed that if a child can be taught to read one note after another correctly, and is kept at it long and patiently, he will gradually do the same thing faster and faster until he becomes a ready music reader. Modern education has shown the error of this procedure, and has demonstrated that reading is the ability, first, to recall to mind a previously learned thought by means of certain recognized symbols; and second, to group familiar symbols into larger and larger units, each group representing its previously known idea. In other words, fluency in reading does not consist in seeing single notes or letters more rapidly, but in visualizing in larger and larger units the groups of notes or letters which one perceives as representing familiar thoughts.

This process, it may be observed, is greatly facilitated if the note groupings on the printed page are made to correspond to the tonal thought units. Where the notes of a phrase or figure skip from staff to staff, the unity of the group is so broken that the eye perforce must follow the music from note to note, a process deadening to the development of group recognition and hence to fluency in reading. The *Oxford Piano Course* has given most careful thought to all these considerations both in the selection and in the printing of the

music for the first year of the course. The music is printed phrasewise, each tonal figure is printed so as to be grasped in one eye span, the chords may be perceived as units, the melodic line encourages groupwise rather than note-to-note thinking. These considerations are fundamental to the development of good sight reading. But of fundamental importance also is the distinction between the pedagogical processes involved in the early steps of teaching *playing* and teaching *reading*. The detailed directions for the work of the first year, as given in Part Three of this *Manual*, are based upon the principles discussed in this chapter.

CHAPTER VI

Extensive Versus Intensive Training

41. Broad Musicianship Rather Than Rapid Technical Progress. The outline of study of the *Oxford Piano Course* is based upon a plan of *extensive* rather than *intensive* training. This statement means that the primary objective of the training is broad musicianship rather than concentration upon rapid technical progress.

42. Intensive Training. Very frequently, in the desire for rapid technical advancement, the piano pupil, as soon as he has reached a point of reasonable mastery of one composition, is given another of slightly greater technical demands. As a result of this somewhat common practice, we find pupils who seldom are prepared to perform for their friends; the previous composition which they have studied is no longer at their fingers' ends, and they are not yet ready with the new composition. Furthermore, every new piece involves additional technical demands.

43. Extensive Training. The *Oxford Piano Course* assumes that a preferable procedure is to give the student an extensive experience in playing a number of compositions well within his technical powers, thereby serving the purpose of developing ready, fluent and pleasurable performing ability and also enabling the student to acquire a wide acquaintance with the fine literature of music in each grade of technical development.

A careful survey of a large number of pupils of private teachers has shown that there is an average technical growth which may be expected of a good pupil under conditions reasonably favorable. This general rate of progress has been adopted as the outline of the *Oxford Piano Course*. With the added stimulus of the group, and with the careful organization of both the material of the books of the course and the Supplementary Material, this outline offers ample opportunity for the extensive experience which is felt to be so desirable.

The strain of public appearance is removed, fluency is developed, time for training and practice in sight reading is

allowed, and a healthy attitude toward piano study is encouraged. The piano becomes a friend, not a task-master.

44. Class Continuity. To be sure, there will occasionally be pupils whose superior talents and industry will suggest their promotion to more advanced classes, and pupils who, on the contrary, should be demoted. In this respect the piano class resembles the regular procedure in the other subjects in public school class organization. But on the whole the plan of the *Oxford Piano Course* makes provision for classwork which will continue a group of children in the same class from year to year, while giving ample scope for reasonable differences in talent. A large number of classes in piano, conducted under the *extensive* plan and following the outline of the *Oxford Piano Course* as described under Chapter IV, Class Instruction and Individuality, have continued intact for as many as six years with a loss of less than twenty per cent of the pupils and with a record of promotions and demotions only slightly greater than in the other school subjects.

CHAPTER VII

Creative Practice

45. The Importance of Home Practice. The plan and the material of the *Oxford Piano Course* make possible a type of home practice which is both unique and effective. There is no question but that the results of the piano lesson, whether given individually or in class, are largely dependent upon the practice done by the pupil between lessons. Every good teacher realizes this fact, and gives the most serious study to the problems which are involved in inducing his pupils to give the necessary time, thought and energy to effective home practice. Various plans and devices have been developed with greater or less success. These may be roughly classified under three headings: 1. parental cooperation; 2. a card system for checking the time which the pupil has given to practise and some form of rewards or penalties as a possible follow-up; 3. organization of home practice so that it may become a creative experience.

The *Oxford Piano Course* considers the third type most effective, especially when combined with the spirit of emulation naturally stimulated by class instruction. Creative practice is particularly important during the early years of the child's training, while he is forming habits which will remain with him during the years to come. If he can develop an interest in his practice, an initiative in going to the piano as to a pleasurable experience, a desire for regularity in his home study, this attitude will be a most vital step toward successful pianism.

The plan of creative practice, as outlined in this *Manual*, has proven so successful in the years of experimental work with the *Oxford Piano Course* that it is offered here in the belief that it presents as near a solution of the home practice problem as is likely to be found. We know that hundreds of children have responded to the appeal of the plan, and that hundreds of parents have expressed their delight at a situation so different and so much better than that which attended the piano lessons of older brothers and sisters.

46. The Plan of Creative Practice. In its essence, the plan of Creative Practice consists in presenting a problem to the pupils which may be correctly solved in several different ways, or which may be worked out by the pupil from material of his own choosing culled from his previous experience. The problem must be of such a nature that its solution must be worked out at the keyboard—therein lies its effectiveness in securing the desirable type of piano practice. The pupil brings his solution to the class, where it is compared with the way in which the other pupils have worked out their solutions. Sometimes the class will choose the solution which suits it best, sometimes each pupil will retain his own solution as a permanent possession. In any case he has had the opportunity to express his own ideas, to consult his own taste, and to have his opinions sympathetically considered by his companions. He has created something, thereby exercising a fundamental instinct in human nature, and one of the strongest possible incentives to activity.

Suggestions for home study are outlined under each step of the course, and these are based largely on the principle of Creative Practice. Of course the teacher must exercise his own ingenuity and inventiveness in applying the outlines. The lessons must not be stereotyped and rigid, but must be varied, flexible and alive. But under no circumstances should home assignment degenerate into mechanical drill or to merely assigned tasks. Such drill may come in later years, but it does not belong to the realm of elementary piano study. When a particular composition is to be studied it should always be with the ideal of attaining a beautiful result, as nearly perfect as the child can make it; and whenever possible there should be an application of the principle of creative practice.

47. Parental Supervision. Home assignments have heretofore usually taken for granted some form of parental supervision. Many parents have undertaken to oversee the practice of their children, and have assumed the responsibility for timing the practice periods and seeing that the child is kept consistently at his task. While this method has sometimes been effective, not infrequently it has resolved itself into a system of policing irksome alike to parents and children. Few things have a more dispiriting influence on the pupil's prog-

ress than the constant nagging of parents to make him practice his home assignment. The parents eventually tire of this supervision, and few indeed are those who have the patience, tact and influence over the child to carry him along year by year until he has reached the point where his own interest will prompt him to do an adequate amount of practice. Moreover, the quality of such enforced practice, with ticking clock as a constant companion, is seldom such as to bring the best results.

48. Parental Cooperation. One of the first essentials to the success of *creative practice* is to make the plan clear to parents. So much stress has been laid for years on the necessity for parental supervision of home practice that parents expect to be called upon to assume this responsibility. It is often quite difficult for them to keep away from the child and leave him to his own devices at the piano. The parents should be urged to leave the child alone with respect to his home practice. There are, however, certain forms of cooperation which the parents should give, and which are of the utmost importance to the success of the plan.

(a) *The Best Place for the Piano.* The piano should be readily available to the child whenever he feels disposed to play upon it. This is not always an easy matter to arrange. Sometimes several children must use one instrument; sometimes the piano is in the living room where the child's playing disturbs others; sometimes callers interfere with the child's freedom of action; sometimes in winter it is difficult to keep the room properly heated at hours which suit the child's convenience; sometimes a tired father or mother is disturbed by the childish thumping. The earnest and conscientious parent will carefully consider these and other similar difficulties and will work out the most satisfactory solution possible under the circumstances.

While, as a piece of furniture, the piano should be placed so as to balance the other pieces in the room, there are several other important considerations to be observed. Care should be taken to see that the instrument is placed so that there is ample light to read from the music rack both during the daytime and in the evening. As a rule it is advisable to keep the keyboard away from a window where the sight of playmates would be likely to prove a distraction. A separate music

room, free from family gatherings, callers, and other interruptions, and where the child can go at any odd leisure times, is an ideal condition.

(b) *Let the Child Correct His Own Mistakes.* Parents often find it extremely difficult to refrain from giving help and suggestions when the child makes mistakes. Often the mother hears or sees the child doing something contrary to her own experience as a piano pupil, and is naturally anxious to offer her assistance. But such help is exactly what the child should not have. He must develop his own interest and initiative, he must learn to detect his own errors and to find his own ways of correcting them. He must find his stimulation in the class and in the fellowship of his classmates. He must become so engrossed with the music upon which he is working that the urge to practice comes from within. He must learn by observing his classmates at work. The spirit of emulation must prompt him to energetic activity. Does this sound chimerical? Try the plan as outlined in Part Three of this *Manual*, and you will see that it is entirely practicable.

(c) *Other Home Music Projects.* There are many home music projects which the interested parents may initiate, and which will serve not only to stimulate the child's pleasure in his music study, but also to make the home a center of interest that will carry over into his whole life. Reading matter on musical subjects of interest to children should be abundant; there are many suitable books and magazines available. The music room and the child's own room may be decorated with pictures of musicians or of musical subjects, selected by the child and located and arranged as planned by him. A music cabinet should be at the child's disposal, in which he should be encouraged to keep his music well organized and classified. Occasional home musical affairs may be organized among the children of the neighborhood. Attendance at suitable concerts and recitals should be planned, with advance preparation by reading about the music he is to hear, and where possible, by hearing it on the talking machine or reproducing piano. The use of these instruments and of the radio should be systematized so as to contribute to the growth of the child's musical culture without, however, making music a thing of severe discipline or of forbidding formality. These and many other projects may contribute to the child's musi-

cal life. They will vitalize his piano study by associating it with the broader world of music.

49. Invite Parents to Visit the Piano Class. The teacher will find it a great help to invite parents to visit the class from time to time, where these various forms of parental cooperation can be explained and emphasized. Of course the visits of parents should be welcomed at all times, but special parents' days, and occasional recitals at times when fathers as well as mothers can attend, will help in the successful working of the plan of creative practice.

CHAPTER VIII

Piano Technic

50. Teaching Piano Technic. Piano technic is a much debated subject. Even the greatest teachers are far from agreement as to the most desirable ways of developing the technic of their pupils. It is common for teachers, even the most eminent, to exaggerate certain phases of the subject at the expense of others. A great artist must have an equipment which includes, consciously or unconsciously, all the different elements of a well rounded technic, which he employs as his taste and judgment dictate. For many reasons it is undesirable to go into minute details in a manual of this nature. It is extremely difficult to set down on the printed page an exposition of the subject which will be clear to the teacher. It is quite impossible to do so for the pupil. Neither must the teacher expect results from explaining and describing technical matters to his pupils. The desired movements must be shown and imitated again and again until correct habits are formed. This *Manual* offers suggestions for the procedure in the technical instruction of the pupils.

51. Technical Drill and Teaching Pieces. Piano playing involves the development of a special technic. Formerly this technic was evolved mainly through mechanical drills and technical études. These classical exercises were designed to give control of the movements necessary to play, to increase facility in playing the various figurations found in piano music, to develop power and speed, and to establish foundational control for dynamic and rhythmic variety in piano performance.

Teachers formerly made the technical practice a thing apart from the musical growth of the child, and tried to drill intensively on technical details before such matters had become vital to the child through his musical experience or his mental stage of development. In recent years children have rebelled against this dry and uninteresting procedure. And quite properly, too, because the mere mechanics of playing, without its spirit, cannot be the way to musicianly per-

formance. The piano teacher has been keenly alive to the situation, and has thoughtfully sought better means and methods for securing the technical development of his pupils. Thus an extensive literature of "teaching pieces" has resulted, through which the pupil may acquire his technic while at the same time he studies selections more or less interesting musically. Many teachers now depend very largely upon this type of material for the technical development of the pupil, while others still make use of the exercise and étude literature as an integral part of their teaching scheme.

That there has been a change of attitude toward technical training is quite apparent, and many teachers have come to feel that technical drill, as such, may be entirely abandoned in favor of a well graded list of more interesting material. The practice of depending on pieces alone to supply the groundwork for technical development has resulted in a number of problems and difficulties, four of which may be mentioned. First; only a comparatively few teachers have acquired real skill in extracting the essential technical elements from the pieces and organizing them into a well rounded system of development. Second; the teacher is much restricted musically in the selection of pieces if it is necessary to depend on this material alone for technical material. Third; it is very difficult to find the selections which contain all the necessary material for a comprehensive technical training of the pupil. Fourth; while this procedure has carried many pupils successfully through certain elementary stages of development, sooner or later there has come a time when progress stops, and the pupil, lacking training under a thorough and comprehensive plan, abandons his pianistic ambitions in the face of the difficulties and demands involved in further advancement.

52. Mortality of Piano Pupils. It is interesting to know that industrious statisticians have estimated that about forty per cent of children abandon piano study before the end of the first year. This they call "pupil mortality." This suggests, among other things, that the old line of dry drill still has its adherents. By this is meant that monotonous technical drill is administered to the pupil before he is musically and mentally ripe for it, material is given him which is unrelated to his musical experience and, in general, is given without regard to or knowledge of modern procedure in child

teaching. Teachers who follow such methods may easily contribute a large percentage to this unfortunate mortality of piano pupils. The records also show that well over ninety per cent of children discontinue their piano lessons by the end of the third year of study. In other words, the point where the lack of a basic technical foundation, sanely and wisely given, baffles further progress, seems to be somewhere before the end of the third year of study.

53. The Plan of Technical Development. The editors of the *Oxford Piano Course* believe in technical drill. But they believe also that this drill should be organized and outlined in accordance with a common sense study of all the conditions and stages of child learning, and that it should be administered in accordance with the larger objectives toward which piano study is aimed. In other words, we recommend a technical procedure that starts the piano pupil with selections which are musically interesting and from which the technical elements are extracted for additional drill. Then, as soon as definite playing and practice habits are established, the pupil should continue with selections musically interesting while at the same time he should be given correlating technical drill.

A statement of the platform upon which the technical development of the *Oxford Piano Course* is organized follows:

(a) The piano should always be thought of as a medium for the musical self expression of the pupil. Technic is solely a means to this end, and no instruction can function that does not first see to it that the pupil has something to say before concerning itself with the way in which it shall be said.

(b) The approach to piano playing should be through the music to be played. That this may be intelligible, interesting and stimulating to the desire to play, it must grow out of the pupil's past experience and be directly linked with it. Hence the importance of the "song approach." Moreover, this approach must be a true repetition of previous experiences and associations, not an artificial, forced, or insincere one.

(c) In learning to play even his earliest and simplest pieces, the pupil recognizes certain technical demands and requirements. These should instantly be seized upon by the alert teacher as material for immediate drill. They appear in the books of the course as marginal material.

(d) Every technical drill should grow out of an immediate musical experience and should be applied at once to further new and interesting musical material. Drill may at times be given *per se*, but it should grow out of actual music and lead to more actual music, never being far removed from its concrete musical employment.

(e) The foregoing statements apply to all stages of progress, though they are especially applicable to the earlier years of study. Properly followed in the earlier stages of the pupil's work, they easily lead to the formation of habits and interests out of which attention to matters of technic become more or less automatic. Upon the foundation of the earlier stages of technical development according to these principles, the older pupil finds real pleasure in overcoming the problems of more advanced technic.

(f) By establishing a well organized plan of technical study from the beginning of his piano instruction, the pupil does not meet the deadening experience of coming to a blank wall of technical inefficiency, which so often halts the progress of pupils whose technical equipment has been developed adventitiously.

(g) While it is not an integral element in the system of instruction, the *Oxford Piano Course* strongly recommends the plan of confining the required drill of the earlier stages to the class period rather than giving it as assigned home practice. Like the marching, counter-marching and manual of arms of military drill, which may be interesting and stimulating when performed by a body of men but is depressingly deadening when practiced alone, the mechanical drill of technical study may be thoroughly enjoyable if done in a group, but becomes dull and onerous when practiced alone. But where the pupil has done the drill as an interesting class experience, he will then later find satisfaction in repeating the experience at home until, in the course of time, the habit is formed with the growing consciousness of the usefulness and value of the drill.

(h) During the first year the technical drills grow out of the experience in playing the musical numbers in *Singing and Playing* and the *First Book* of the *Oxford Piano Course*, and appear as marginal material. To these are added the games designed to develop control of certain fundamental move-

ments of arm and fingers. By appealing to the imagination and play instinct these games suggest to the child something to say and show him how to say it. This general procedure is continued at the beginning of the second year, but gradually develops into organized, independent drill in the several essential elements of technic, such as chords, scales, arpeggios, etc. Detailed suggestions for conducting the technical drills of the first year are given in the lesson outlines in Part Three of this *Manual.*

54. Technical Development Must Be Motivated. Technical skill is not a thing of value in itself, but merely as it enables the performer to say what he desires to express. The pupil must be led to realize that all questions relating to arm and hand positions, fingering, touch, etc., grow out of the piece he is studying and the idea to be expressed, and are raised by the teacher for the purpose of enabling him to develop a larger command of his own resources for expression. The child is not looking ahead. He must realize that his studies will enable him to play more satisfactorily the selection with which he is then and there concerned. The reward for technical practice must show itself at once. If each stage of progress is taken care of as it occurs, the future may well be left to take care of itself. Formal technical work may safely be undertaken after this preliminary conception of the purpose of technic is clearly understood. The first year's work should lay a foundation and create a viewpoint, and these things are done best by bringing the means and the desired result immediately into a well perceived relationship.

55. Technical Notes. The term "technic" as used here includes the principles of arm and finger movements and hand positions as applied to accuracy in playing the right keys, correct fingerings, control of dynamics, and the production of a musical quality of tone. It must be understood, however, that practice should always be directed to the achievement of musical results, and not merely to the development of motor control. Music study should develop skilled hearing as truly as skilled action.

The child must strive, through listening, to develop a singing, legato touch, with phrasing to conform to the singing of the song. Almost all children tend to play with freedom of arm movement and unconscious use of the weight of the

arm. This natural tendency must not be disturbed by premature emphasis on finger movements and other matters of precise control. The emphasis at this time should be on freedom and ease rather than on over-precision in matters of hand position and finger movements.

On the other hand it is most vital that the teacher, whenever he plays for the pupil, shall illustrate in every movement the principles of correct technic in such matters as easy, graceful arm movement, good hand position and well controlled finger movements. The basis of the child's early technical development is imitation. Therefore he must be given opportunity to observe and imitate good models and through these to form his ideal of good piano playing. When the child fails to do so his attention should be called to the points wherein he shows weakness and he should be taught to observe and improve. The teacher should seldom touch the child's hand or arm; rather the child's powers of observation and will to self control must be developed.

The following general suggestions are important. They are given as the ideal toward which the child is to progress. The correct use of the arms may be attained at a much earlier time than a perfect hand position and finesse in finger action and control.

(a) *Height of Chair at Piano.* This should be such that when the hand is held in position on the keyboard (keys depressed), the wrist and forearm are horizontal. In testing for correct height of seat by means of quiet hand position on keyboard see that the conditions under (e) below are observed.

(b) *How to Sit.* The player should sit somewhat forward on the chair, the body upright from the hips, poised very slightly forward, never bending over the keys. He should never rest on the back of the chair while playing, and should never indicate rigidity at the hips.

(c) *Distance of Player from Keyboard.* The player should sit at a distance from the keyboard so that the upper arm hangs vertically from the shoulder, never with the elbow further back than such a position brings.

(d) *Use of Arm.* The arm should be used freely from the shoulder. All movements should be as natural as possible and free from affectation. Between successive chords the hand

must be lifted, *by the arm*, slightly above the keys. In melodies the same release is to be used at the ends of phrases. When coming away from the keys let the hand hang, relaxed, at the wrist; never swing the hand back at the wrist.

(e) *Hand Position.* The standard position of rounded, arched hand with curved fingers and curved-in tip of thumb is recommended. Hold the hand quiet when testing for height of seat and see to it that the thumb is held absolutely horizontal. Further details of hand position are carefully described and illustrated in the books on games suggested in the following paragraph. The child's first approach to correct hand position should come through observation and imitation of the teacher's use of hand and fingers. Further, the teacher must never force the child in matters of position in such a manner as to strain weak joints and muscles.

(f) *Use of Fingers.* As no formal finger exercises are given in the work of the first year with younger children, control of the finger movements should be first approached through striving for *legato* in melody playing. If the melody is played legato then the finger attack and release are correct as to timing. Here again, gradual improvement should be the rule, working through careful listening with the teacher's example as a guide.

(g) *Good Tone.* This means a quality of tone that expresses the message of the music to be played, such as a singing tone in a melody, a firm tone in a march, etc. Again, in tone development, the teacher's example should be the pupil's ideal.

(h) *Fingering.* Fingerings are indicated with care and with a definite plan in *Singing and Playing* and the *First Book*. In five finger position, unless indicated otherwise, the next finger plays the next note in all diatonic passages. A repeated phrase is always played with the fingering indicated upon its first appearance.

(i) *Accuracy.* Accurate, clean playing must earnestly be worked for at all times. The child should always aim for the middle of each key and develop thereby an accurate sense of finger spacing.

(j) *Dynamics.* "Louder and softer" may be attained through imitating the teacher's example, and through singing the songs and then playing them in the same spirit.

Remember that every composition has its climactic point, and that every phrase has its own secondary climax. It is through dynamics and phrasing that, in expressing his message, technic becomes the servant of the performer.

56. Technic Games. During the first few weeks little should be said to the child about the manner in which he uses his hands and fingers while he is playing his pieces. The teacher should always be very careful to give as perfect an example as possible when illustrating to the class. The children will be sure to imitate, and at every lesson one or more technic games should be given, usually at the close of the lesson period, through which correct movements will gradually be established and weaknesses corrected.

The games listed below have been proven by many teachers to be effective in forming the arch of the hand, strengthening weak joints, gaining general control of the muscles most used in piano playing, and giving a feeling for the movements involved. A normal child will scarcely ever stiffen these muscles unless he is made self conscious, and it is unwise critically to call his attention to a weakness. The games are given in each list much in the order in which they should be taught, that is, the hand shaping games would not be taught until some of those are taken which give the free drop of the arm or the approach to the keyboard, as "The Aeroplane," from Technic Tales by Louise Robyn; "Two Little Black Birds," from Piano Technic for Children by Julia L. Caruthers; or "See Saw," from Finger Plays by Jessie L. Gaynor. Technic games should continue throughout the first year's piano study with children below the seventh grade. A similar plan may be carried out with older children, using the same principles in exercise form.

Technic Games

For the development of muscular control, hand shaping, and general technical activity

From *Technic Tales*, Louise Robyn, Oliver Ditson Company

The Aeroplane
Flying Birds Reach Their Nests
Tumble-Toys
Jack and Jill on the Teeter-Board
Naughty Topsy and Good Little Eva
The Balcony

The Stork Stands on One Leg
The Ostrich Buries His Head in the Sand
The Stork's Other Leg
Snow on the Mountain-Top

From *Piano Technic for Children*, Julia Lois Caruthers,

Clayton F. Summy

Humpty Dumpty
Two Little Blackbirds
The House that Jack Built
To Market
Hey Diddle Diddle
The Old Mill
Trot, Trot, Trot
Jack Horner
See-Saw
Tom Thumb

From *Finger Plays*, Jessie L. Gaynor, John Church Company

See-Saw
The Chicken Coop
Little Miss Muffet
Little Jack Horner
Jack, Be Nimble
Marching Song

The teacher should have these books of games and finger-plays in her library, and should be alert to discover other suggestions and means for developing muscular control without stiffness. It is important to have available ample material for progressive selection to suit the age and ability of the pupils.

The earliest games should be chosen to establish free, rhythmic arm movement. For instance, "Humpty Dumpty," from *Piano Technic for Children*, by Julia Lois Caruthers, is admirable for developing an alternation in the muscular tension involved in lifting the arms, and the prompt relaxation in the natural drop of the arms at a given point in the game. This game illustrates to the teacher and pupil a fundamental law in all muscular activity which naturally applies to piano technic, namely, that there are necessarily certain tensions when engaged in actual playing, but that between the tensions there must be maximum relaxation

during the brief intervals which result from rests or other breaks in the playing.

Following the games for rhythmic arm control should come a combination of arm and finger activity, as in "Two Little Blackbirds," by Caruthers, or "The Aeroplane," by Louise Robyn. In these games the children employ both the rhythmic arm movements and the use of finger support, in that the relaxed weight of the arm is brought to rest on the several finger tips in turn. Then should come games, such as "The Chicken Coop," by Jessie L. Gaynor, "The House That Jack Built," by Caruthers, and others, designed to lay the foundation for a correct hand position; and after these should follow games for the more particular development of finger movements.

Throughout the first months of study it is most important to lead the children toward arm and finger control with the least possible conscious attention to the muscular movements involved. To call attention to the position of the hand, as such, or to the specific manner in which fingers should be raised or knuckles arched, etc., etc., is very apt to induce exactly the stiffness and inhibitions we are seeking to avoid. The value of the finger plays lies in just this, that the children are so absorbed in the fun of the game that they acquire the desired movements and positions without self-consciousness or constraint.

The teacher must bear in mind that technical progress must be carefully guided from the unformed beginnings gradually to the more and more finely controlled movements. To begin with, children are naturally relaxed because their nerves and muscles have not yet been schooled to particularized tasks. In order to avoid undue strain and the possibility of stiffness, the training for keyboard mastery must be gradual and cautious. We are concerned with laying a solid and sure foundation for a permanent skill. Our advance must be progressive in order to arrive at definite results, and yet it must be slow enough to avoid the dangers of muscular strains and stiffness, and irritability on the part of the child. Let the teacher remember that we are here concerned with *games* whose real object is to serve as an introduction to the formal technical drill of later years.

CHAPTER IX

Interpretation

57. Music Says Something. In playing a piece of music the performer endeavors to make it express its message in a way which shall be most readily understood by the listener. Music, like language, says something. It does not say what words say; if that were all, then music would be superfluous. It tells its own story in its own way; and one of its charms is that the story may be a different one for every listener. Just as a skillful speaker can bring out all the finer shades of meaning in his oration and thereby move the hearts of his audience, so can the artistic performer play in a manner surcharged with meaning which awakens an emotional response in those who hear him. All people are not equally sensitive to the appeal of music; neither are all performers equally capable of stirring a response in their listeners. A fine interpretation demands, first of all, that the artist himself shall be highly sensitive to the expressive qualities of music and also to the emotional reactions which music is capable of awakening. Although this sensitiveness to music is inborn, and people are endowed in varying degrees, it can be cultivated. It is possible also to train the pupil in the elements of interpretation, so that in addition to the development of his natural emotional and aesthetic endowment he may acquire skill in using the technical means whereby his performance is rendered expressive.

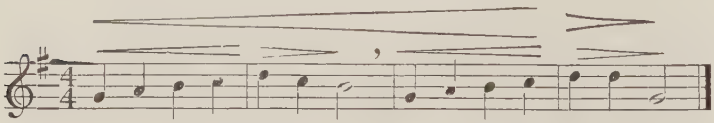
58. The Elements of Interpretation. Expressive interpretation may be described as a subtle combination of the finer variations of tempo, dynamics, phrasing, and tone color. It is more than these, however, for these are merely the mechanics through which the aesthetic nature of the artist expresses itself. Nevertheless the teacher should see to it that these elements of interpretation are carefully evaluated in the study of every selection. The emotional impulses of the pupil will be trained and disciplined by this study, and his interpretations will grow in balance, clarity, and general forcefulness.

(a) *Tempo*. The general time gradations in the performance of a piece of music, sometimes called *agogics*, are of primary importance in determining the character of the interpretation. First of all, the rate of speed (*tempo*) of the piece as a whole must be determined. The composer usually indicates the tempo by such terms as *andante*, *allegro*, etc., though these terms are subject to various interpretations depending on the character of the music itself. Sometimes the tempo is indicated by a *metronome mark*, though even this is subject to variation under different conditions, as, for example, in recital halls of different sizes. Many compositions are printed without tempo indications, and then the general character of the music must determine the rate of speed of the performance. After the general tempo has been decided, there comes the consideration of variations of speed during the course of the performance, *accelerandos*, *ritardandos*, etc. The more important of these changes in the rate of speed are usually indicated by the composer, though there are infinite subtleties too delicate to be recorded in notation. For example, an ascending passage sometimes pushes forward, and the close of a composition is apt to slow down a bit. Few pieces should be played with metronomic precision; a certain amount of ebb and flow is usually desirable. These variations must not be overdone, however, as the effect of such exaggerations is quite as inartistic as is clocklike regularity. Of the greatest importance, however, is the development of ability to maintain a given tempo, without hurrying or slowing down.

(b) *Dynamics*. The finer gradations of power, including crescendos, diminuendos, stresses and accents, constitute a vital element in expressive playing. Like the inflections of the voice in speech, they point the meaning of the composition. Two successive tones should seldom be sounded with equal intensity. As in speech, there should be constant variation in the tone volume, stress and accentuation. The possible variations in dynamic contrasts are almost limitless, but there should always be reason and purpose in the way they are employed. Ascending passages usually increase and descending passages decrease in volume, but sometimes the opposite procedure is all the more effective because it is unexpected. Of course the printed dynamic indications must be observed, but the pupil must be led to delve deeper into the

reasons for contrasts in tone volume and must not mechanically follow marks and directions nor imitate blindly the playing of the teacher.

It is not uncommon for teachers to over-stress the importance of measure accents and in so doing to lose sight of the larger rhythmic units. Such constant pounding on the first beat of each measure is like the metrical sing-song way of reciting poetry, which can reduce the effect of the finest verse to little more than doggerel.

Every phrase has its climax, and every composition has its principal climax. In longer works there is a series of climaxes which cumulatively lead to the principal climax. A great composer builds his climaxes with the same careful planning that is given by the great architect to the designing of a beautiful building. The performer must realize the design in a musical composition, and must plan his dynamic scheme with the utmost care, so that each climax, subordinate and principal, may receive its due proportion of emphasis. This principle may be illustrated in the very simplest of little pieces, provided they are based upon the true principles of artistic design. For example, the first piece in *Singing and Playing*, "Robin," may serve to show the relationship of principal and secondary climaxes, as will be seen in the following illustration. Each of the two phrases has its climax, as is shown by the swells directly above the staff. The word "song," however, is at the point of the principal climax of the piece, as is shown by the longer swell mark, which encompasses the whole song.

The children should be directed in their study of every composition to the consideration of the general dynamic effects of the piece as a whole, contrasts within the piece, and the relationship of primary and secondary climaxes.

(c) *Phrasing.* Phrasing is to music what punctuation is to language. Just as punctuation indicates the divisions of

sentences and parts of sentences within the paragraph, so must phrasing show the groupings of tones of the composition into such divisions as will make the tonal flow most comprehensible. And as in speech there are longer or shorter periods of silence separating the word groups, so in music the phrasing is effected by brief periods of silence between the tone groups. In singing a breath is usually taken between the phrases; and in playing the hands should likewise seem to breathe between the phrases. The phrases usually end softly, with a gentle release of the tone. Phrasing gives clarity to the expressive interpretation of the music. Definite phrasing is as essential to the interpretation of music as are the rhetorical pauses in expressive speech. The best and most natural way to teach phrasing is to sing the phrase.

(d) *Tone Color.* Varieties in tone color at the piano are produced by different kinds of touch, unequal distribution of power both in tones struck simultaneously and successively, differences in the moment of attack and release of tones, differences in the degrees of legato and staccato in sustaining tones, different uses of the pedals, and in other ways too subtle to discuss at this point. Skill in coloring the tone quality of piano playing comes largely through repeated experimentation at the keyboard, listening intently to the results of different ways of playing the same passage and contrasting passages. Careful observation of the playing of others and of the effects which they produce is a most helpful practice. Above all, tone coloring is the result of aesthetic imagination, which conceives an effect and strives to realize it. The teacher should strive constantly to stimulate his pupils to expressive playing through coloring the tone quality of their performance in accordance with the spirit of the music. The use of songs in the early study of piano playing is a great help in this work. The songs express mood. The children should sing them so that the mood is reflected in the vocal tone quality. Then they should strive to color the playing with the same tone quality. Such imaginative coloring of the tone serves as the best background for the later more technical approach to the subject through varieties of touch, dynamics, phrasing and pedaling.

59. The Song Approach. In addition to many other advantages, the song approach to the piano is especially valuable

in the early development of expressive playing. Words and music combine to suggest the manner in which the song should be sung. The teacher should lead the children to study every song with the utmost care, and as far as possible to decide for themselves the tempo, dynamics, phrasing and tone color appropriate for its interpretation. Their singing should be as beautiful as possible, and should truly reflect the spirit of the words and music of the song. They are then led to carry over into their piano playing the same expressive qualities as in their singing. While imitation and suggestion must necessarily play a prominent part in these lessons, such study of the early songs of the course will lay a foundation for all future interpretative study of music.

Descriptive music also suggests within itself the manner in which it should be performed. Such music tells a story, and like the verses of the songs, this story is the clue to the interpretation. The children should study carefully the program, story or subject of the descriptive composition and endeavor to render a vivid picture of it through their performance.

A somewhat similar situation is found in pieces with descriptive titles. The title indicates the mood and spirit which the composer has endeavored to express, and serves as a guide to the manner of performance. A good way to study the interpretation of a piece with title is to ask the children to suggest words which apply to the name of the piece. These words may be written on the blackboard and the children then decide which of them will be helpful in suggesting the way the piece should be played. Other devices may occur to the teacher, through which the children may be led to give specific thought to the interpretation of pieces with titles.

The interpretation of absolute music, in which no extraneous suggestions of text, story or title are given, is largely a matter of convention and tradition. General tempo directions usually appear with absolute music, though occasionally even these are missing. The pupil must be given ample opportunities to hear such music well performed, and should be carefully directed in all the elements involved in its interpretation. The teacher should take great pains to be sure that the pupil follows directions faithfully and consistently, and of even greater importance, to explain in detail the reasons for each interpretative suggestion. This will tend to develop

intelligent independence of judgment in the pupil. Further discussion of the development of backgrounds for the authoritative interpretation of absolute music will be found in the later books of the course.

60. Teaching Interpretation. Suggestions for giving instruction in the elements of interpretation appear in the preceding paragraphs. Beautiful, expressive playing is the immediate goal of every piano lesson. It is equally important however, that at the same time the pupil shall develop independent judgment in all the factors which are involved in artistic playing. Imitation must play a large part in this program; but intelligent analysis of every operation, thoughtful consideration of the various means for expressive performance, and creative imagination in planning the desired musical effects, are the activities through which the student must grow in independent interpretative power. The pupils must be taught to enjoy the niceties of musical expression. A beautifully turned melodic phrase, a well planned harmonic progression, an interesting rhythmic figure should always be singled out for approving comment. The pupil must listen to his own playing and constantly strive to make every detail of the music as meaningful and beautiful as possible.

PART TWO

Organization and Administration

CHAPTER X

Organization of Piano Classes in Public Schools

61. The School Authorities. The organization of piano classes in public schools must be authorized by the duly constituted authorities. The Superintendent of Schools, acting under the Board of Education, is the administrative officer for all educational activities, and he is responsible for the introduction, the plan of operation, and the conduct of piano class work. The instruction is usually under the general direction of the music supervisor, sometimes with the assistance of a supervisor of piano instruction. The hearty cooperation of the school principal is of the greatest importance, and it is usually advisable to introduce the work into those schools only in which the principals are eager for it. Other principals who might be lukewarm or even antagonistic under pressure will gladly join a successful movement. A favorable attitude of the grade teachers is another helpful element in the successful administration of piano classes.

62. Initiation of the Work. The success of piano class instruction depends largely on the selection of a competent trained teacher. Good class instruction demands that the teacher must be skilled in class management and also thoroughly competent and experienced in piano pedagogy.

Announcement should be made in the buildings where classes are to be held. Newspaper notices are also desirable. A mimeograph note should be sent to parents, explaining the plan and conditions of enrollment, including the price of lessons if a charge is made, hours, and a general outline of the work of the first year.

63. Financing. Different cities finance their public school piano classes in the following ways:

(a) Teachers are engaged by the School Board on the same basis as teachers of Physical Education, Domestic Science, etc. Children receive their piano lessons without expense, and pay for their own music material only.

(b) Teachers are engaged by the School Board as above but a fee is collected from the children (from 15 to 50 cents) who also buy their own material.

(c) Schools underwrite a certain guaranteed amount to the teacher, and collect from the children's fees to be used to offset as nearly as possible the teacher's fee.

(d) Schools collect fees from the children, and pay the money so collected to the teacher.

(e) The teacher is responsible for making collections, but the school appoints the teacher and authorizes classes to be held during school hours.

(f) Schools authorize the teacher to hold classes in the school building, usually outside of school hours, leaving the teacher responsible for all financial matters.

The first plan is, of course, the best, and the others follow in the order of preference. It is often necessary, however, to begin with a less desirable plan in order to get the classes started, realizing that a successful demonstration of the practical effects of class piano instruction will inevitably lead to more favorable conditions.

Where fees are collected, they should be paid in advance for a certain term of lessons. This insures regularity of attendance and avoids waste of time at lessons. It is preferable to have all such business matters handled by the school rather than by the piano teacher.

64. Enrollment. Pupils should be permitted to enroll in the classes only upon written consent of the parents. Children who are receiving private instruction should not be admitted, as there should be no disposition to interfere with the work of the private teacher. As a rule, it has been found that the third grade is a favorable point for starting piano class instruction. The pupils in that grade have established a background of singing experience, have made a beginning in the study of music notation, and have more strength and control than younger children. While successful classes have

been conducted with younger children, progress is usually slower. Beginning classes may be formed in any of the later grades, though with upper grade pupils some of the details of instruction must be modified to meet their more mature viewpoints.[1] The fact that a child is a non-singer (monotone) does not necessarily imply that he is unfitted for piano study. Sometimes such children correlate eye, ear and hand better than the singers.

Sometimes it becomes necessary for the teacher to choose from among the excess applications for enrollment in the piano classes. A few simple tests are suggested, which any teacher may give.

(a) *Rhythm.* It is much easier to gain freedom in movements when the entire body is brought into play, so if there is room enough it is well to have the children march, skip or walk to music. If the room is small, clapping or tapping may be used, though not so satisfactorily. The teacher may play or sing something in simple duple time, having the class march (or clap) keeping time, gradually accenting more strongly, making crescendos, diminuendos, accelerandos, and ritardandos. Then change to triple time and treat in the same manner.

(b) *Pitch.* If the children have been singing with the *so-fa* syllables, the testing of pitch discrimination is a simple matter. Play or sing various intervals, having the children name them by syllable. If they have had little or no music experience, give them an idea of "high" and "low"; then, playing or singing, start with the extremes, high and low, and gradually bring the intervals nearer and nearer together. The readiness with which a child distinguishes between the higher and lower tones in this test indicates his power of pitch discrimination.

(c) *Motor Control.* The principal point in this is to see that the child remains natural, free and relaxed. A normal child will not be likely to stiffen arms and wrists unless he is made self conscious. Never tell a child not to be stiff. Much may be learned of the condition of the muscles used in piano playing simply by shaking hands.

[1]The scheme of the Oxford Piano Course includes "A Beginner's Book for Older Pupils," prepared especially to meet the more mature viewpoint.

65. Selective Classes. Several public school systems have organized piano classes on a selective basis. To do this involves the development of a plan for discovering those children who seem most likely to be benefitted by the instruction. The following plan has been in successful operation for a number of years.

During the year previous to that in which the classes are started, a careful survey is made to determine the children who seem best qualified to do successful work at the piano. Four studies of the children are made:

(a) An estimate by the supervisor and grade teacher of the singing ability of each child.

(b) An estimate by the physical training teacher of the evidences of rhythmic feeling shown in marching, folk dancing, etc.

(c) The intelligence quotient as shown in the school survey.

(d) A questionnaire sent to the home, asking for a statement regarding: (1) Heredity (are any of the immediate relatives especially musical?); (2) Environment (what musical instruments are in the home, etc.?); (3) Evidences of musical interest; (4) Opportunities for hearing music.

Upon a careful evaluation of the findings of these studies the desired number of children are invited to join the piano classes. Other children who express a desire to join the classes, or whose parents insist that they join, may be accepted "on probation," with the understanding that if their work is acceptable they may continue in the class.

66. Grouping of Children into Classes. It is best to keep piano class groups within the school grade, though wider groupings are frequently necessary. While it is preferable to group children of the same age, that also is not always practicable. In any event, adolescents and pre-adolescents should not be together in the same class. No distinction need be made between boys and girls in grouping pupils for class work.

Pupils need not continue with a group in which they start their work. Talented and ambitious pupils may be promoted to more advanced groups. Speed groups may be formed. It is recommended, however, that in general quicker pupils be promoted rather than slower ones be demoted.

The number of pupils in a class will vary according to conditions, but there should seldom be more than twelve or

sixteen in a group. Much will depend on the ability of the teacher to hold the interest and attention of smaller or larger groups.

Pupils who have no piano in their homes should be enrolled only upon evidence of special interest and ability. Some schools make special provision for practice opportunities for these children. Other children use the pianos of relatives or neighbors. A special group is sometimes formed of these pupils, who as a rule will progress less rapidly than their more fortunate classmates. Some very satisfactory work has been done by such classes. When these pupils show that they can make satisfactory progress in spite of unfavorable conditions, the parents should be willing to see that a piano is secured for their use.

67. SCHEDULING. Various scheduling plans are in successful operation.

(a) The classes are scheduled as regular school periods.

(b) Piano classes are scheduled *in rotation*, i.e., each successive lesson is held at a different time, so that the children are not taken from the same school subject two lessons in succession.

(c) Where the piano teacher can come only at one particular time, the other school subjects are scheduled in rotation.

(d) Classes are held at the same period each lesson, and the children are responsible for making up lost time.

(e) Classes are held before and after school, or on Saturdays.

Where practicable, it is preferable to hold classes during school hours; the work then seems much more in line with the routine school subjects, and a better attitude is maintained by the pupils. The rotating plan meets many of the objections to this schedule. Where classes are held out of school hours it is possible for the teacher to meet only a limited number of groups each day. It is seldom practicable to have children waiting about the building for late afternoon classes.

Class work should be scheduled for at least one hour per week, either in one period of an hour, or, preferably, in two periods of one half hour each.

68. COOPERATION WITH OTHER SCHOOL ROUTINE. Every effort should be made by the piano teacher to see that his

work interferes as little as possible with the regular school routine. Where classes are held during school hours, he should see that they begin and are dismissed with the most exact punctuality. As far as possible he should cooperate in supervising the children's behaviour when going to and from his classroom, and in maintaining the same deportment in the piano class as is exacted in the other classes. In afterschool classes the cooperation of the grade teachers is necessary in seeing that children are dismissed promptly and not held for make-up work. In some schools children who are weak in regular school subjects are not allowed to remain in the piano class; this ruling has the effect of making the children exert every effort to maintain good standing in all their studies.

It is usually desirable to send home reports of the pupils' progress in piano playing just as is done in the other school subjects. These grades should always be sent in as requested, accurately, promptly, and neatly. As a rule in making her general report, the grade teacher includes the piano grades with those of the other school subjects. In every way the piano teacher should identify himself with the school as a whole. His attitude towards them will be reflected by the other teachers in the building.

CHAPTER XI

Class Instruction Outside Public Schools, and Individual Instruction

69. Wider Use of the *Oxford Piano Course*. While this *Manual* is addressed throughout to teachers of piano classes in public schools, it should be understood that there is full realization of the many other conditions under which piano class instruction is both practicable and desirable. Music schools and conservatories, settlement schools and neighborhood houses, and private studios are introducing this plan of piano teaching with splendid results. With minor adaptations the outline of study as given in this *Manual* may be followed wherever elementary piano class instruction is given.

The *Oxford Piano Course* is widely used for individual instruction. The music material, the attractive little books, and the general plan of development are found to be most useful with private pupils, who enjoy the work as here presented and make most satisfactory progress. Suggestions follow for adapting the instruction to individual pupils.

70. Music Schools and Conservatories. Many music schools and conservatories have adopted the policy of class instruction for all beginners in piano, no matter what their ages. They find that young people often decide to take instruction because some friend is to be in the class, or because it is an inexpensive way to learn whether or not the study of piano playing will be interesting. Class instruction starts the pupils off with an enthusiasm that brightens the whole subject.

Some conservatory teachers have long given class work in connection with private lessons, thereby doing the technic, ear training, elementary theory, rhythm, etc., away from the lesson in performance. This practice has led naturally to the adoption of class instruction in piano playing, which is now being conducted by many of the more progressive teachers.

The organization of classes depends much upon the general policies of the school and its locality. As a rule, conservatory classes are smaller than is customary in public schools, and the fees are somewhat higher. One of the serious problems is the classification of pupils so as to keep children of the same general degree of advancement in the same group. A wider latitude in this respect is practicable in the smaller conservatory group, though here again the teacher should be cautioned to keep adolescents and younger children in separate classes. Their viewpoints are so different that the same manner of approach will seldom be satisfactory. For younger children the approach should be through *Singing and Playing* and the *First Book*, but for students in the grammar grades or the Junior or Senior High School, *A Beginner's Book for Older Pupils* is recommended.

The lesson plans will be much the same as in piano classes in the public schools. The musical background of children in a conservatory is likely to be less uniform than with pupils in the same class of a public school. The teacher must plan the work accordingly, using whatever is possible of the previous musical experience of the pupils, and supplying whatever is necessary. The outlines of this *Manual* are sufficiently complete to enable the experienced teacher to bring the pupils to a common standard of preparation for their piano studies.

71. Piano Classes in Private Studios. A most remarkable development has been in progress in private studios in all parts of the country. Group instruction, especially for beginners, has become a widely established custom. Many teachers now plan for their pupils to have one class and one individual lesson each week, while others give all elementary instruction in classes. As a rule, the groups in private studios are small, often limited to four pupils. In this way the teacher can maintain a well organized classification of pupils, and can change children from one group to another as is found helpful to their individual progress.

The outlines as given in this *Manual* cover all the requirements for group instruction in private studios. While with small groups of children the problems of class management and discipline are minimized, the private teacher who undertakes this plan is advised to study carefully all phases of class management and pedagogy. The more thoroughly the

teacher is equipped in every detail of the work, the greater are the probabilities of success.

72. Settlement Schools. One of the answers to many of the problems of music departments in settlement houses and welfare centers is the organization of piano classes. In this way the expense of instruction may be reduced to the minimum and studio room will be saved. Parents, especially in foreign districts, must be shown the advantages of class work, but when the plan is made clear to them they are usually most enthusiastic.

It is usually advisable to enroll beginning pupils under ten years of age. In such localities children are customarily sent out to work at about fourteen, and unless they have had a good start in their piano study before that time, they are likely to discontinue lessons and lose whatever good the instruction may have given them.

Classes of adequate numbers and satisfactory classification may usually be organized in such community centers. The people of these neighborhoods are often fond of music and eager for their children to have every possible advantage. One child will bring another into the class, and the group activity proves a splendid social agency as well as a musical opportunity.

73. Individual Instruction with the *Oxford Piano Course*. The books of the *Oxford Piano Course* are used by many teachers for individual instruction. While designed for group teaching, the material and plan of the course are thoroughly practicable for private lessons. Indeed, many private teachers have expressed their pleasure in the thoroughly organized plan of development, the interesting song material in the natural range of the child voice, and the beautiful pictures which help to make the books treasured possessions of the little pupils.

In adapting the material to individual instruction the teacher should endeavor to maintain in every possible way the social spirit which group association generates. Every phase of the many activities suggested in this *Manual* should be fostered, the teacher becoming the sympathetic critic of the pupil's efforts at creative self expression in the same spirit that would be shown by fellow classmates. The child should learn to sing the songs, and should follow the same general

pedagogical procedure as in class lessons. Indeed, the private teacher is warned to guard against the tendency to help the child in ways which are impracticable in the class but possible in the individual lesson. One of the outstanding advantages of group instruction is the necessity placed upon the children for working out for themselves many details which in private lessons would be shown them by the teacher.

When the *Oxford Piano Course* is used as a text for private lessons, the teacher must decide as to the proper age at which the pupil should begin the course and upon the rapidity of progress. The outlined plan for class lessons with the *Oxford Piano Course* is readily adaptable to individual instruction.

CHAPTER XII

Equipment and Class Management

74. EQUIPMENT. A room specially equipped for piano classes is desirable, though many successful classes have been conducted in the regular classrooms of the schools. The school auditorium is often used for piano classes. The piano classroom should be equipped as follows:

(a) *Pianos.* At least one piano, which should be kept in tune. More than one piano can be used to advantage, especially in large classes.

(b) *Piano Stools or Bench.* Two adjustable stools or an adjustable bench should be provided for each piano. It is most important that the children should be seated at the correct height at the keyboard.

(c) *Pedal Extension.* Another desirable item is a pedal extension box. This serves two useful purposes; it provides a resting place for the feet of little children, and it makes more practicable the pedal studies for children so small that an unnatural position is necessary to reach the pedals.

(d) *Tables and Chairs or Desks.* The teacher can best follow the work of each child in the group if the class is seated at tables. Often it is necessary to have the children seated at their desks, though this seldom allows the free use of the arms or a natural position for playing the piano. Where tables are used, care should be taken to see that each child is seated in a chair of the proper height both for correct playing position and for the feet to reach the floor. Many schools provide adjustable tables specially designed for piano classes. If kindergarten tables are used blocks may be placed under the legs in order to secure the proper height. The tables should be arranged in such a manner that the teacher is able to see all the children. He should stand where he can best observe the children at the tables; he can *hear* the pupil at the piano.

(e) *Keyboards.* The plain cardboard keyboards will answer the purpose satisfactorily, though, of course, mechanical keyboards possess some advantages. One of the cardboard keyboards should be on the wall in such a position that the

teacher may point to it or play on it before the class. The following statement from the "Guide for Conducting Piano Classes in the Schools,"[1] will be helpful in determining the relative advantages of the various types of keyboards. "In considering the various types of keyboard for piano classes the committee recommends that the following facts be taken into consideration: There are four technical elements involved in piano study—direction, spacing (width of keys), key resistance, and tone. A table or board provides the first, direction. A paper keyboard provides the first two—direction and spacing. Certain varieties of mechanical keyboard provide the first three—direction, spacing, and key resistance. A piano provides all four elements."

(f) *Music Racks.* Many types of music racks are procurable, and wooden music racks are often made by manual training departments. The rack should be so placed that the book will lie open before the child at a distance and angle easily readable.

(g) *Books.* Each child should have his own copy of the piano class text book, and by coloring the pictures and writing in the blank staves provided for that purpose he will be encouraged to take pride in this possession. Few things lead more quickly to ineffectiveness and disorder than the false economy of sharing books, music racks and keyboards

(h) *Blackboard and Staff-Liner.* The classroom should be equipped with a blackboard, part of which should be ruled in music staves. When not so ruled, the teacher should have a staff-liner. Incidentally let us stress the importance of a clear and accurate copy upon the blackboard, which in all details, from the arrangement of phrases to the direction of note-stems, should be a perfect duplicate of the printed page.

(i) *Record Book.* The teacher should have a standard record book, and should mark attendance and grades according to the plan used in the other classes of the school.

75. Class Management. The piano class should be conducted as nearly as possible like the other school classes. Regular roll call, quiet, order, seating-plan, etc., are as important in this as in any other class. Neglect of these details

[1] *Published for* The Piano Section of the Committee on Instrumental Affairs of the Music Supervisors National Conference *by the* National Bureau for the Advancement of Music.

can easily result in inattention and disorder, and end in failure. The nearer the routine of the piano class approaches that of the other school work, the sooner will the child adapt himself to the work and the more orderly and systematic will his work be done.

76. Discipline. The best way to maintain discipline is to keep every child purposefully occupied all the time. This is a skill which the successful grade teacher must acquire, and it is every bit as essential to the class teacher of piano. When a child is occupied in worth-while work which is not too difficult to be performed with interest, success and satisfaction, the problem of discipline is not serious because he has little desire to misbehave. Discipline should not be forced, but the teacher should never permit an unruly child to upset the class. Quite frequently the disorderly child is one who is able to work faster than his classmates, and who consequently finds unoccupied time hanging heavily on his hands. Give him more to do; give the monitorship to the aggressive child or promote him to an assistantship. Above all, permit no unnecessary noise. See that no one is out of place for even a moment, and *keep everyone busy*.

77. Class Routine. The teacher should be in the classroom, hat and coat removed, before the children arrive. The room should be ready to receive the pupils, and as they enter they should go promptly to their places and the lesson should begin without delay or confusion. The room should be well lighted, preferably from the rear and left, and the children should be seated so that the teacher can move readily among them. The blackboard should be in easy view of everyone, and the piano should be placed so that the pupils can move to and from it with the least possible confusion. A seating-plan by which the children are arranged according to ability is helpful, the less capable children occupying the front seats where they will be directly under the eye of the teacher, and the brighter children seated in the rear.

A regular plan of procedure in routine playing at the piano should be established. While one child is playing, another child stands by, ready immediately to take his place. As the first child finishes, he leaves the piano by stepping to the right and going to his seat, the second child takes his place from the left and plays the assignment, while a third child leaves

his seat to take his place at the left of the player, ready to follow as soon as he finishes. In going to and from the piano the utmost system and orderliness must prevail. There must be no lost time or lost motion, no passing in aisles or other interference or confusion. While every effort must be made to economize time, *there should never be a feeling of nervous hurrying*. By this routine the whole class proceeds in an orderly fashion to the piano. While the child at the piano is playing the children at their seats are playing the same assignment on their keyboards and singing the melody. It would be well to drill thoroughly on this plan of routine when the children are first called to the piano, and always in the future to insist on strict discipline in carrying it through.

78. The Teacher. The teacher's personality and example are of the utmost importance. He should be quiet and dignified. He should never lose his temper before a child; if he cannot control his own temper he need not expect to control his class. In all respects his demeanor should be such that the pupils may imitate to advantage.

All instructions should be as definite and concise as possible. The lesson should be thoroughly planned in advance, and the plan should be written in detail. While the teacher should have sufficient command of his resources to modify the lesson as occasion demands, he should not leave the organization of the lesson to chance, as there can be no true purposefulness without a clear aim. A well-planned program includes such new work, review, singing, rhythm games, drill, and performance at the piano as will present a well-balanced, varied and stimulating lesson.

The teacher should talk as little as possible, reducing directions and explanations to the minimum. Neither should the work of the class be stopped when giving individual directions. The children are eager to do things, and will learn much better through their own activities than by listening to lectures.

The class routine should never be stopped to wait for a slow pupil. If a pupil is backward and needs more attention he should be called to the piano more frequently, assisted by a quicker pupil, or given a few moments at the close of the class. If after a time he does not improve and keep up with the class he should, if possible, be placed in another group.

In order that he may be certain that the work at the tables is being done correctly, the teacher should not stay near the piano but should stand at the back or side of the room where he can see all the children, or should walk around between the rows. One of the commonest mistakes of the inexperienced class teacher is to spend most of his time with the child at the piano and neglect the pupils at their seats. He can *hear* what the child is doing at the piano; his *eyes* should be on the children at their seats.

79. Miscellaneous Suggestions. No child can concentrate on any one thing beyond a very short period of time. The wise class teacher keeps the lesson varied and holds the attention of the children through musical interest and changing activities.

It is unwise to keep the children singing all the time, as it soon becomes lifeless and dull. The teacher must exercise ingenuity in this work, sometimes having all the children sing, and at other times alternating rows, groups and individuals so that no one becomes tired and listless.

Class instruction provides opportunities for one child to help another. The quicker children delight in this activity, and the slower ones and those who make mistakes accept such help with the utmost seriousness. Frequently one child will understand the difficulties of another even better than the teacher, and will display unexpected resources in meeting the problems.

Another way to keep the quicker children occupied is to provide them with music paper and pencils and let them copy music. The lessons should close with some enjoyable activity, as, for example, a finger or hand play, or a well performed selection to which the children may listen. The children should be sent back to their rooms in time for their next class. Every effort should be made to cooperate with the general routine of the school, both because the children work better when the piano class comes as a regular part of their school experience and also because more satisfactory relations are established with the school administrators and other teachers when the piano classes do not intrude as a disturbing element in the school program.

Children should receive much praise and little censure. It is impossible to educate an unhappy child. Failure is of

value to a child only if it points out his mistakes and leads him to the discovery of ways to future success. It is better for the child to attend the piano class because he chooses than because someone makes him. Success should be the normal, usual and expected thing in the piano class.

CHAPTER XIII

Singing in Connection with Piano Instruction

80. The Song Approach. The work of the first year of the *Oxford Piano Course* is based upon the song approach. If the child is to become musical he must learn sooner or later that the piano is a medium of self-expression, and not primarily a means for receiving impressions. Sometimes he learns this lesson through his teacher; sometimes he discovers it for himself. But in either case he must get this point of view if his piano work is to be a real success. Now the child has a musical instrument within himself, his voice. This is nature's instrument, and is the natural one with which he will express himself musically. It is his instinctive approach to music. There are not the technical obstacles to his self-expression as in the case of the piano. In school the child has learned to sing, and this ability provides the connecting link between his instinctive desire for musical expression and the pianistic ability which he hopes to develop. The early songs of the *Oxford Piano Course* are taught by rote, the children gradually participating more and more in working out the song from its notation as their reading ability develops.

Frequent reference is made throughout this *Manual* to the *song approach* to piano study; reasons are advanced for the adoption of the plan, and directions given for applying it in the practical work of the first year. The directions will be found in the outlines of Part Three. The reasons may be summarized as follows: The song approach makes the piano a medium of self-expression rather than a mechanical means of impression. The song approach directly associates the piano lesson with the child's previous musical experience. The song approach correlates directly with the child's other school music studies, making it easy for the piano class to enter into the regular routine of school activities. The song approach makes the *ear* the guiding factor. Singing develops expressive playing. The song approach provides the connecting link

between music associated with text and absolute music. The song approach is the natural introduction to the study of music form, and to the general field of interpretative study. Singing is a much truer and more musical rhythmic guide in early piano study than is the practice of counting aloud. Singing reduces mistakes at the piano and provides a means for self-correction. The song approach easily leads to ready playing in all keys. The song approach is the best background for the development of fluent music reading. The song approach provides the strongest, simplest and most interesting appeal for purposeful home practice.

81. How to Teach a Rote Song. In teaching a rote song it is usually advisable to familiarize the children with the song *as a whole* before asking them to imitate the pattern sung for them by the teacher. They may be made acquainted with the song by hearing it sung several times, always as artistically as the teacher is able to present it. Then, when they are called upon to go through the actual steps of learning the song, they will have a clear picture of what they are about, and can take their share in the lesson promptly, effectively, and with the greatest interest and enjoyment. While listening to the song as sung by the teacher it is advisable that each child shall have his book open before him and shall follow the music and words as he hears them. This helps in the readiness with which the child receives his impressions of the teacher's singing, in the accuracy of the impressions, and also in the development of his grasp of music notation.

After the pupils have received a good general impression of the song as a whole, the teacher sings the first phrase and the children imitate. The phrase, as here understood, corresponds to a line of poetry in the text. If some portion of the phrase is not imitated correctly, the teacher repeats the phrase as a whole or repeats the figure in which the inaccuracy occurred, until the children respond satisfactorily. The second phrase is learned in the same way. Then the two phrases are presented together and imitated. If the song is longer, the remaining phrases are taught in the same manner, first a phrase at a time and then combined in accordance with their structural relationship in the song. After all the phrases have been taught and combined into sections as suggested, the teacher and then the children sing the whole stanza. Addi-

tional stanzas will be learned easily, especially with books in the hands of the children.

82. The Voices of Children. The natural child voice is light, high and flexible. The songs of the *Oxford Piano Course* are in the best keys for singing by children. The teacher should sing quietly and with expression, and should require the same of the children. Suppression is undesirable, but, on the other hand, the children should never be permitted to shout. If the tone of the class is consistently quiet and refined, if the words are uttered distinctly, if the voice quality is colored by the mood of the song, and if the pitch as printed in the books of the *Oxford Piano Course* is consistently maintained, then there is every probability that the children will use their voices naturally and correctly, and consequently enjoyably.

83. Care of Children's Voices. Care should be taken to avoid tiring the children's voices by too constant singing. Singing all through the lesson is also likely to become monotonous and ineffective. The teacher must vary the procedure, sometimes having the whole class sing, and sometimes alternating rows, groups or individuals. The "question and answer" effect of phrasewise singing by the two halves of the class is helpful here and also serves several other useful purposes.

84. The Use of the Piano in Teaching Songs. It is always preferable to teach songs without using the piano except to get the correct pitch. After the song has been learned the teacher may sometimes play an accompaniment as the children sing, but this should be done sparingly, as with the material of this course it is usually better to postpone adding the harmonic element in the song until it occurs in the regular course of the lessons.

85. The Non-Singers. Some children do not sing well, and occasionally one is met who cannot carry a tune. This situation complicates matters, though it does not necessarily mean that such a child is not musical. The non-singing child should be urged to listen with special intentness. He should seldom sing with the class, and when he does he should sing very quietly. On the other hand, he should be encouraged to sing alone as much as possible. Often he will be helped by singing beside another child who has a good voice. Sometimes he will imitate the voice of another child better than

the voice of his teacher. Sometimes he can sing in a lower pitch than the other children, and occasionally it may be advisable to permit him to pitch the song in a key within his own voice compass. This plan, however, is only a temporary expedient to encourage the singing habit, and from the first every effort should be made to help him discover the light, high *head voice* which is the natural and proper way for children to sing.

86. Non-Singing Teachers. Quite a few experienced piano teachers are diffident about singing, and sometimes a capable piano teacher is really unable to sing. It is self-evident that the course of study as outlined in this *Manual* involves quite a bit of singing on the part of the teacher, or some special form of instruction which will serve the same purpose.

If the teacher is able to "carry a tune," but is diffident about the artistry of the performance, she should realize that a highly cultivated voice is of less importance to the work at hand than is the possession of several other qualities. Children respond to simple, natural, direct singing far more readily than to the subtleties which appeal to an adult audience. If the teacher is truly responsive to the childlike beauties of the little songs of the course, if she can present them as though she thoroughly enjoyed them rather than as though endeavoring to add to their expressiveness by her own interpretation, she will find the children quickly responsive to the sincerity of her presentation. The teacher who can carry the melody accurately, even though without vocal training, need not hesitate to undertake the work.

Neither is the work impossible for the non-singing teacher. When a rote song is to be taught, let the teacher recite the poem several times, making the story or mood as vivid as possible and maintaining throughout the rhythm of the song. Then, when it is apparent that the children are interested in the story and are familiar with the text, she may play the melody several times on the piano. Then the song may be presented a phrase at a time, first scanning the words of the phrase, then playing the melody, and lastly asking the children to sing the phrase. With this procedure it is possible to teach the song by rote, phrase by phrase, as outlined in 81. Throughout the lesson the children follow the song presentation from their open books.

87. Men Teachers. Men's voices, being an octave lower than the voices of children, offer a problem in teaching rote songs, though not an insurmountable one. When first presenting the song, the man teacher should sing it in the natural range of his own voice, endeavoring to give a thoroughly artistic interpretation. When asking the children to sing, the man teacher first sings a phrase in his own voice range, then plays the phrase in the pitch of the child voice, and then asks the children to sing. Some men are adept in the use of the *falsetto* voice, though the procedure here outlined will be easiest for most men teachers.

88. Leading the Song. The teacher should seldom sing with the children, either while teaching the song or when leading a song already familiar to the children. It is usually best to sing or play the first phrase for the children so as to give them the correct pitch, tempo and tone quality of the song, and then to start their singing with a movement of the hand or with quietly spoken directions to begin singing. If the song drags, it is best usually to bring it to tempo by a swing of the hand rather than by leading off with the voice. The latter plan is apt to make the children increase the tone volume as well as the speed. A quiet attitude on the part of the teacher will lead to quiet singing by the class, while a nervous leader is apt to induce nervous, strident singing. The teacher whose face expresses an appreciation of the mood of the song will usually have little difficulty in securing expressive singing from the children. The children should always be led to feel the spirit of the song, as bright, lively, sad, quiet, etc., rather than arbitrarily directed to sing slow, fast, loud or soft. The teacher must insist that the tone quality shall be appropriate to the spirit and mood of the song.

89. Rhythm. Singing by the class will serve to keep the piano playing rhythmic and up to tempo. The child at the piano should be trained, if a mistake is made, to find the place at which the class is singing and join in with the song rather than to stop the song to agree with the error of the pianist. This training in keeping the music going is of the greatest importance. The constant stopping of so many children to correct mistakes is one of the most unfortunate habits into which a piano pupil can fall. The child should not be sent to the piano until the teacher is reasonably sure

that he is able to play the music correctly, and then he must be required to keep the performance going at the correct tempo from beginning to end. If a mistake occurs, let it be corrected later and the difficult spot drilled upon until mastered, but avoid stopping in the middle of a piece to make corrections.

90. The So-Fa Syllables. The use of the *so-fa* syllables is recommended, though this practice is not essential to the course. Most school children are familiar with the syllables, and the piano teacher will find that they will use them readily with the songs of the piano course. The syllables are valuable in expressing the tone relationships within the scale, and offer the simplest means for tonal ear training. A difference of opinion exists between the advocates of the *movable do* and the *fixed do* systems. The editors of the *Oxford Piano Course*, while themselves preferring the *movable do* plan, feel that this controversy is something outside and apart from the purposes of the course. The piano teacher is advised to follow the practice of the school singing classes from which his pupils come, both because of the desirability of cooperating in every possible way with the other school work and also to avail himself of such training as the children are receiving in their singing lessons.

CHAPTER XIV

Programs and Demonstrations

91. Desirability of Public Appearances. Demonstrations of the accomplishment of the pupils are an important part of the necessary publicity in carrying forward the work of piano classes. Not only are the children and their parents interested in these public appearances, but they are the means for acquainting the public both with the general procedure of piano class work and also with the results which may be expected from this type of instruction. Moreover, it is always desirable for piano pupils to acquire ease and assurance in playing before other people. Public appearances should be a part of every pupil's training.

92. Nature of the Demonstrations. It is advisable to make such public demonstrations as interesting and varied as possible. At the same time the teacher should carefully avoid giving an undue amount of time to special preparations for these recitals. They should never interfere with the regular development of the classwork—no public exhibition can justify the sacrifice of the pupils' progress. Sometimes a teacher is urged to give a program before the pupils are ready. It is usually better to refuse to do so rather than to give a poor performance which will leave a false impression of the value of the work that is being done. A clever teacher, however, can arrange the program so that a favorable impression is made by avoiding work which is not easily within the capacity of the pupils. As a rule it is better to present a program showing the regular routine of class work than to prepare special pieces which do not truly represent the purposes and procedure of the instruction.

93. How to Conduct the Recital. Every detail of a public appearance should be arranged in advance; nothing left to chance. Invitations and announcements should be sent out so that everyone whose presence is desired will know of the occasion well in advance. Attention should be given to the appearance of the room or hall in which the recital is held; a favorable impression is created by an orderly and well-

arranged room. Some one should be at the door to meet the people and show them to their seats. If programs are printed they should be handed to the audience as they enter. The children should assemble in another room and some grown person should remain with them to attend to their needs and keep them quiet and orderly. The teacher should present the performers, and at the close of the program should offer to answer questions or supply any desired information regarding the operation of the class.

While it is not an easy matter to secure perfect equipment for the classroom, the efficient teacher will not give a demonstration without arranging piano seats for the children of the proper height for correct arm position and natural posture. Provision should also be made for the children to enter and leave the platform without hurrying or crowding, and without interruptions or delays. While avoiding undue formality, the part which each one is to take should be well planned and practiced in advance.

94. Program Building. The program should be varied; undue time should not be given to any one phase of instruction so that the visitors cannot gain a correct impression of the scope of the work. Even with pupils in the very elementary stages, attractive programs may be given if the numbers are placed so that they contrast, and if care is taken to see that they are not too difficult for the performers. It is better to have very simple pieces played beautifully, naturally and without strain than to present more difficult compositions performed crudely and inartistically.

While in classwork it is often desirable to have several children practicing a composition simultaneously on several pianos, such group performance should not be given in public excepting with compositions appropriate for that purpose. A march or waltz may be played effectively in unison by several children, but a Beethoven sonata should not be presented in that fashion. Ensemble playing is most effective in recitals. The little beginning duets in *Singing and Playing* may be played by several children if there are pianos enough. There are also many pieces of various degrees of advancement arranged for two pianos, four or eight hands, and trios where three pupils play at one piano. Many of these are very useful with larger groups of children playing on several pianos.

Where a demonstration must be given with children who have had only a few lessons, care should be taken to avoid several consecutive numbers in which the children play with only one hand. It is better to alternate left and right hand work.

The first child who appears on a program should be very certain of himself, as his reception strongly affects the attitude of the children who follow. The last number should always be one of the best; a brilliant composition is effective in closing the program.

I

Suggestions for a recital-demonstration program at the close of the first half-year of class instruction with *Singing and Playing*.

OXFORD PIANO COURSE

Singing and Playing

GROUP I

A. FINGER PLAY

1. SEE SAW . . . . . *Gaynor*

B. MELODIES FOR TWO HANDS

2. ROBIN—*with variations*
   ROBIN—*Keys of G and F*
3. THE TRAFFIC COP—*with variations*
   THE TRAFFIC COP—*Keys of F and G*
4. THE WISHING STAR—*with variations*
   THE WISHING STAR—*with transpositions*

C. MELODIES IN MAJOR AND MINOR

5. THE RIVER—*A major with variations*
   THE RIVER—*A minor with variations*
6. AUTUMN—*A minor with variations*
   AUTUMN—*A major with variations*
7. THE LITTLE CLOCK—*F major with variations*
   THE LITTLE CLOCK—*F minor with variations*

D. MELODIES WITH CHORD ACCOMPANIMENTS

8. THE RIVER—*with transpositions*
9. THE LITTLE CLOCK—*with transpositions*

GROUP II

E. FINGER PLAY

10. LILIES AND ROSES . . . . . *Caruthers*

F. SCALE MELODIES
11. Noel—*Keys of D and Eb*
12. Birthday Party—*Keys of Eb and D*

G. DUETS
13. The Dancing Lesson—*A Duet—Keys of E and F*
14. Follow the Leader—*A Duet—Keys of C and G*
15. Peas Porridge—*Key of Ab with transpositions*

H. SOLOS
16. On My Pony—*Key of F with transpositions*
17. Lullaby—*Key of Eb with transpositions*
18. Hop Scotch—*Key of G with transpositions*

II

Suggestions for a recital-demonstration program at the close of the first year of class instruction with the *First Book*.

Oxford Piano Course

Book One

GROUP I

FINGER PLAY
1. The Aeroplane . . . . . *Robyn*
2. Soldiers March—*Keys of F and G*
3. My Fiddle—*Keys of G and E*
4. Cuckoo—*Keys of Gb and Db*
5. Evening Winds—*Keys of G and D*
6. Basque Air—*Keys of F Minor and G Minor*

GROUP II

CREATIVE WORK
7. Rosa—*Chords supplied to given melody, Key of F*
8. Trot, Trot, Trot—*Chords supplied to given melody, Key of G*
9. Original Compositions—(*Words only supplied*)

GROUP III

FINGER PLAY
10. The House that Jack Built . . . . . *Caruthers*
11. Susie, Little Susie—*Key of E with transpositions*
12. Spring Is Coming—*Key of D with transpositions*
13. Happy Playmates—*Key of A with transpositions*
14. Little Sobersides—*Key of G with transpositions*
15. Bells at Evening—*Key of A with transpositions*
16. The Bugle—*Key of F with transpositions*

III

The following program is typical of many which have been given toward the close of the first year of class instruction with the *Oxford Piano Course*.

PROGRAMME

From *Singing and Playing*

1. The Robin
   - (a) Variations 1 and 2 . . . . . *Page Three*
   - (b) R. H. and L. H. . . . . *Page Three*
2. The Traffic Cop
   - (a) Variations 1 and 2 in F Major . . . *Page Four*
   - (b) Variations 1 and 2 in G, D Major . . *Page Four*
   - (c) With chord accompaniment in F and C Major *Page Four*
3. The Wishing Star
   - (a) In G Major . . . . . *Page Five*
   - (b) In F Major . . . . . *Page Five*
   - (c) With chord accompaniment . . . . *Page Five*
4. The Drum
   - (a) In G, F, C Major . . . . . *Page Twelve*
5. River, Little River
   - (a) In A Major . . . . . *Page Seven*
   - (b) In G Major . . . . . *Page Seven*
   - (c) With chord accompaniment . . . . *Page Seven*
6. Autumn
   - (a) With chord accompaniment . . . . *Page Six*
7. Follow, Follow
   - (a) Duet . . . . . *Page Seventeen*
8. The Clock
   - (a) Three Variations . . . . . *Page Eight*
9. Indians
   - (a) Variations 1 and 2 . . . . . *Page Ten*
10. Fairies and Brownies
    - (a) Variations 1 and 2 . . . . . *Page Thirteen*
11. The Birthday Party
    - (a) Variations 1 and 2 . . . . . *Page Fourteen*
12. Noel
    - (a) Variation . . . . . *Page Eleven*
13. Peas Porridge
    - (a) In A Flat Major . . . . . *Page Nineteen*
    - (b) Variation in F Major . . . . . *Page Nineteen*

14. On My Pony
(a) In F Major . . . . . *Page Twenty-three*
(b) Variation . . . . . *Page Twenty-three*
15. Dancing Lesson
(a) Duet . . . . . *Page Fifteen*
16. Lullaby . . . . . *Page Twenty-one*

From the *First Book*

17. Susie, Little Susie . . . . . *Page Fifteen*
18. Lightly Row . . . . . *Page Two*
19. Soldiers March . . . . . *Page One*
20. The Cuckoo . . . . . *Page Nine*
21. Basque Air (Transposition) . . . . . *Page Eighteen*
22. The Tea Party . . . . . *Page Twenty-one*
23. Bells at Evening (In A and Ab major) . *Page Twenty-six*
24. If I Build You a Bower . . . . . *Page Twenty-seven*
25. The Bugle (In G and F♯ major) . . *Page Twenty-seven*

CHAPTER XV

Supplementary Material

95. The Use of Supplementary Material. Almost every chapter in this book discusses in some manner the reasons why material in addition to that offered by the text books of the course alone is desirable, and how such material may advantageously be employed in connection with the course. These statements need not be repeated at this point, but a summary may be helpful. Supplementary material is recommended: (1) in order to give the pupils, individually and collectively, as wide an acquaintance as possible with the literature of piano music; (2) to provide training in criticism, both of the music and its performance, which will be helpful to the performer and even more helpful to those whose powers of critical judgment are being developed; (3) to serve the plan of *extensive* rather than *intensive* training as discussed under Chapter VI; (4) to make practicable a larger degree of class continuity; (5) as selections for individual assignments which provide for the needs of individual pupils in the class and serve to develop and stimulate individuality in the children; (6) to add interest to the study of the performance of music by the variety and freshness of the selections assigned for individual study; (7) to provide for much experience in sight reading; (8) to cultivate the ability to memorize music; (9) to give the children wide and varied experience in the study of interpretation; and (10) in general, to help in developing broad musicianship, which is one of the chief objectives of piano study and one of the specific aims of the *Oxford Piano Course*.

A list of recommended supplementary selections from a wide variety of sources is included as an insert in this *Manual*. The list is given in this form so that it may be revised from time to time.

96. Ensemble Playing. Much of the work in piano class instruction will be in the form of ensemble playing, especially when two or more pianos are available. Two children often play the same assignment in different octaves on one piano.

Singing and Playing provides several piano duets. The practice of playing while the class sings is a form of accompanying, which is developed into playing while the child himself is singing and into accompanying the singing of another child. In addition to these activities, much playing of piano duets and other forms of ensemble playing are strongly recommended. The supplementary material should be selected and assigned with this thought in mind. There is a splendid literature of simple pieces for four and eight hands which might advantageously be much more widely used. Ensemble playing is one of the surest means for developing the qualities of sound musicianship, ready sight reading, and good musical taste and judgment.

97. The School Singing Book. During the early months of piano class instruction in the public schools, it is sometimes advisable to use for piano playing some of the songs from the children's singing books. The children enjoy playing their familiar songs, and it is a desirable experience for them to turn to the piano for such pleasurable self-expression. There is one problem, however, which must be recognized, and that is that many of the songs most desirable for vocal use are not adapted to the limited piano technic of these little people. It will also be discovered that many songs in the singing books are not suitable for harmonization with the I, V7, and IV 6/4 chords as used in the first year's work of the course. The following list of the steps of the first year of piano study are given in order to suggest to the piano teacher the technical limitations to be observed in choosing songs for use in the piano classes.

Singing and Playing

First Step. Five-Finger Melodies.
Second Step. Scale Melodies.
Third Step. Piano Duets for Four Hands. The accompaniment confined to the I and V7 Chords.
Fourth Step. Solos for two hands; five-finger melodies and accompaniment.
Fifth Step. The Sub-dominant Chord. a. Duets for four hands. b. Solos for two hands; five-finger melodies and accompaniment.

First Book

First Step. Five-Finger Melodies with Chord Accompaniments.
Second Step. Melodies in the Left Hand.
Third Step. Creative Work.
Fourth Step. Technical Development through Variety of Fingerings. Replacement, Substitution and Organ Point.
Fifth Step. Increasing Finger Independence. Extension and Contraction.
Sixth Step. Creative Work; Completing the Composition.
Seventh Step. Advancing Technical Requirements. The Octave Broken Chord.
Eighth Step. Piano Pieces Without Words.

PART THREE

Teaching Plans and Outlines

CHAPTER XVI

The First Half Year
General Directions

98. Material. Two books are used in the first year, *Singing and Playing* for the first half-year, and the *First Book* for the second half-year. In public school classes it is sometimes advisable to permit the children to play also some of the songs which they use in their singing lessons, in addition to their supplementary pieces.

99. Singing the Song. All the songs in *Singing and Playing* are intended to be sung. They are in the natural range of the child voice, consist of well-defined and related phrases, treat of subjects interesting to children, and are easily learned and remembered. In public school classes, the procedure in teaching the songs should be as nearly as possible according to the procedure followed in the singing lessons of the corresponding grades. Classes in conservatories or private studios should learn their songs as suggested in Chapter XIII. If the children know something of music notation, they should be encouraged to apply their knowledge to learning the song. Otherwise it should be treated as a rote song. In any case, the books should be open and the children should follow the notation as they learn the song. Under no circumstances should time be wasted in the process—the songs are simple and should be learned quickly and sung happily, with spirit and expression. Read carefully Chapter XIII.

100. Playing by Imitation. All early learning is largely through imitation, and learning to play the piano should begin as an imitative process. The procedure in the early lessons of *Singing and Playing* is designed to teach the chil-

dren to play by imitation a number of songs made familiar through rote instruction. The teacher cannot be too careful to present her pattern in exactly the way she desires her pupils to perform. There should be a keyboard so placed that the children can see clearly the teacher's hand as he presents the model for imitation. Allow ample time for the children to grasp what they are expected to do. Then be sure that *every pupil* is imitating the pattern accurately. This is of primary importance and cannot be too strongly emphasized.

Another matter of fundamental importance is the development of the *feeling* for the keyboard. From the first lesson, the hand positions should be made a matter of feeling the keys rather than merely seeing them. This development of the muscular sense continues throughout the training of the pianist, and eventually becomes almost an automatic reflex action. The ability to feel scale and chord hand-positions coordinates with sensing the aural effects of the tones produced, an essential in fluent sight reading.

The first step in playing by imitation is to establish the hand-position. The five fingers of the right hand are placed over the first five keys of the scale involved. From this hand-position it is a simple step to playing, by combined ear, eye and directions, the five-finger pieces of *Singing and Playing*. The notation is then shown to the pupil as a picture of what he has played.

The same procedure is then taken with the left hand.

Next there is an alternation of hands, the first phrase being played by one hand and the second phrase by the other.

From this first experience in playing by imitation the pupil progresses to the subsequent steps of the course, each new element being presented first through imitation. The utmost care should be taken in the matter of correct hand position, fingering, phrasing and expression. From the first lesson the child should be made to realize that good piano playing demands thoroughness and attention to detail. He should be encouraged to think of the piano as a means of self-expression, to realize that he has something which he will enjoy saying, and that only by beautiful self-expression can he find or give pleasure through his music.

101. Inventing "Variations" on the Melody. This activity, the first step in Creative Practice, is included for a number of important purposes:

(a) The spirit of play is aroused through the opportunity provided for inventing new combinations and effects.

(b) The imagination is stimulated to find new effects.

(c) The ear is trained to discriminate between higher and lower octaves of the piano.

(d) The spatial relationship of the keyboard becomes clarified, and there is a development of the muscular consciousness of the extensive proportions of the keyboard.

(e) Freedom of arm movement and keyboard facility are promoted.

The following suggestions are offered for presenting the topic, Inventing "Variations."

After the children have learned to play an assigned song, their attention is called to the five-finger position and its relationship to the white and black keys. They are then led to find the same hand position to the right (higher) and to the left (lower) and to play the melody in various octaves. Let them discover in how many places on the keyboard the same phrase may be played. What different effects result from playing in different octaves? Imagine a particular effect and find the octave most appropriate to produce it. Why? The teacher may play a phrase and the children try to find the octave they have heard. The phrases may be divided between the two hands and played in different octaves; occasional hand crossings may be used. The "Variations" are almost limitless in their possibilities, and the imaginative and inventive teacher will find this a most fertile device for stimulating creative practice both in the class-room and at home.

102. Home Practice. Suggestions for home practice are given in connection with a number of the lesson plans of Chapter XVII. Chapter VII, Creative Practice, is devoted to a discussion of this important phase of piano instruction. The reader will realize that the plan of the *Oxford Piano Course* is opposed to the old form of compulsory home practice, and that every effort is made to substitute a form of home study in which the child's own initiative will take him to the piano between his lessons. The first important step in this program is to present problems to the class which will necessitate key-

board experimentation for their solution (creative practice). As the children play for each other during their lessons there will develop a natural desire to appear favorably before their classmates, which will stimulate home practice. Parents, too, will enjoy hearing the music which the children are learning, and the child will be happy to display his accomplishments. Out of these experiences will grow a habit of playing at home, and, in time, the habit of systematic practice of home assignments.

The eagerness of parents to supervise or assist in the home practice of their children must be directed into helpful channels. Frequently their good intentions lead them to do for the children things which the children should do for themselves. Also parents often urge their children to practise in accordance with the methods which they followed when they were children, thereby seriously interfering with the present-day pedagogy. The piano teacher must tactfully meet these conditions, realizing that the parents are sincerely eager to do the right thing. Parental cooperation of the best kind can be secured only by inviting the parents to the class lessons and making clear to them just where they can be of assistance and where the children should be left to work out their own problems. Parents should also be led to realize that at this stage of the child's development the impulse to play and to practise must come through the class spirit of emulation and through the child's interest in his own individual self-expression, and not through the urging or pushing of parents, teachers or other older people. Formal drill and practice must come later. At present the parents' best attitude is one of encouraging interest and pleasure in what the child voluntarily offers them. Some parents, brought up in an earlier school of piano pedagogy, are fearful lest their children should learn to play "by ear" and not "by note." They should be informed as to the radical changes in all forms of elementary instruction during the last decade. They should be made acquainted with the importance attached to *imitation* in the present-day teaching of all subjects, especially to the younger beginners.

103. Sight Reading. One of the most important objectives of *Singing and Playing* is the development of a background for fluent sight reading. Every selection provides material for correlating ear, eye and hand. The teacher must realize

that the child's early experience should not be directed to playing new material from the notes. This practice leads merely to note-to-note reading, rather than to a comprehensive grasp of music notation. Instead of reading new material the child should have much opportunity to develop ready recognition of the notation of familiar passages of music. Reading, in reality, is a *process of recall*, and *Singing and Playing* is rich in the kind of material best adapted to this type of experience.

Both the songs and the marginal material should be freely used as sight reading drill. After a piece has been learned so that the pupil can play it readily and accurately, the teacher indicates a phrase and asks the pupil to play just that much. The indication may be given by spoken directions, as "Play the second phrase," etc., or the teacher may point to the desired phrase in the pupil's book. The children may take turns in playing the phrases. In the same way the marginal material will serve as sight reading drill. There should be much of this drill.

The bass staff is learned as a picture and not by the process of counting down the staff degrees. In their "variations" the children have played a phrase in a number of different octaves. The treble staff serves to indicate certain of these octaves, and the bass staff indicates others. With a minimum of effort the pupil learns to recognize a familiar phrase and to play it in its correct octave, as indicated by the treble or bass staff.

This practice in *recall*, if consistently followed without too early an attempt at learning new music from notation, will avoid note-to-note playing and lead to real music reading. Detailed directions are given with each number in the outlines which follow. See also Chapter V.

104. Drill from Marginal Material. This drill is of many kinds, offering an opportunity for the most varied practice.

(a) *Drill on Five-Finger Positions on Treble and Bass Staves*. The positions are shown in the keys of the selections which the marginal notes accompany. The teacher drills the pupils in finding these hand positions and then may call for the "Five-finger position of the right hand, treble staff, Key of G," or, "The five-finger position of the left hand, bass

staff, Key of A-minor," etc., etc. This drill may be reversed by the teacher playing the phrase or marginal example and the pupils pointing to the notation in their books. Sometimes the piece may be written on the blackboard, and one child may point to a phrase as another child plays.

(b) *Sight Reading Drill.* All the marginal material should be used as sight reading drill, the teacher indicating the example and the children playing by the process of recall.

(c) *The Theory of Music.* Such matters as naming the various characters of notation, key signatures, names of chords, etc., are learned incidentally and not through specific drill. The characters are consistently called by their names, and the children will soon associate the correct names with familiar characters just as they associate the names with other familiar objects. Drill not only is unnecessary at this stage, but rather is likely to be distasteful and unproductive of results. It is advisable, however, after a character and its name have become familiar, occasionally briefly to question the children to be sure that the association of character and name is correct. Don't explain, merely use and call by name. If the children ask questions, answer as clearly as possible. Organized explanations will come in later years.

(d) *The Tonic Chord.* The tonic chord is learned as it appears in the selections, and then serves for drill similar to the drill on the five-finger positions. See (a) above. The outlines also give directions for writing tonic chords in the blank marginal staves. All chord study should be presented as sound, not as notes.

(e) *Writing Music.* Blank staves appear in the marginal material. As the chords are studied in later lessons, the children turn back to these pages and write the chords in the indicated keys. Later the children are encouraged to discover experimentally the application of these chords in harmonizing the melodies, and to write the chords in the staves of the piece itself, which have purposely been left blank without rests. They should first practice writing on music paper before attempting to write in their books.

(f) *Two-Hand Melodies.* These marginal exercises serve as drill in readily finding the two-hand positions and alternating the hands on the keyboard. The alternation of hands must be practised until it can be effected without an appreciable

break in the legato passage. These little studies should never be played with both hands together.

(g) *Figured Chords*. As soon as the children realize that figured chords are merely varied arrangements of the familiar chords which they have already learned, they will be eager to experiment in inventing their own figurations. This impulse should be encouraged and directed along artistic and aesthetic lines. For example, after playing No. 14, "Follow the Leader," the children will appreciate the possibilities of figuring the chords of No. 12, "Dancing Lesson," so as to produce a waltz. No. 16, "Peas Porridge," may be figured like No. 15, "The Candy Shop." Soon other possible figurations will occur to the more inventive children and a splendid form of creative practice results. Encourage the children to suggest expressive ways in which the chords of the other songs may be figured, and when a pleasing accompaniment is evolved, the teacher may write it on the blackboard and the children copy it on the pages of blank staves provided in the back of their books for this purpose.

(h) *The Pictures*. The beautiful illustrations in the books of the *Oxford Piano Course* delight the children. They help to make the books treasured possessions. That would be ample reason for the pictures, but there is another reason. By their suggestions the imaginations of the children are stimulated to finer interpretative playing. Their charm keeps the page ever fresh and interesting and the children are always happy to turn back to play again and again the bright melodies with the pretty illustrations. Most children enjoy coloring the pictures with crayons or water colors. They should be encouraged to do so as this makes the book more intimately their own. Few details in the pictures escape the sharp eyes of little children. It is not necessary to discuss them, though a word now and then, showing that the teacher too finds pleasure in the pictures, will draw children and teacher into closer sympathy.

The pages of blank staves in the back of the book are left with wide margins so that the children may draw their own illustrations of the music they copy, or may paste pictures cut from other sources.

(i) *Letters to Children*. These letters are intended to serve several purposes. They tell the children about certain of the

new features on the page; they guide the teacher in presenting the lesson; they establish a bond between the unseen editors and the children, thereby giving the book a personality. It is interesting to know that the editors have received a number of replies to these letters, demonstrating charmingly the spirit in which the children have read them.

105. Rhythm Drill. The term, "Rhythm Drill," is used here to include much more than the words literally imply. Rhythm, tempo and time are so closely associated in the music which the children study and play that the early drills are designed to help them in all these respects.

(a) *Physical Expression of the Rhythms.* Rhythm is fundamentally a muscular rather than an auditory experience, and must be taught as such. Our impulse to march to a martial air or to respond in some physical way to the rhythms of music that we hear is evidence of this fact. In training the pupil in rhythm it is necessary first to develop muscular reactions. Under this term are included all bodily movements which express the pupil's consciousness of the rhythmic flow of the music. The simplest form of this drill is to swing the arms or sway the body to the rhythm of the music. Sometimes this will involve motions synonymous with time keeping, but often the swing will include a larger rhythmic unit than the mere beat of the measure. Most music in 4/4 measure has the feeling of two rhythmic swings to the measure, as has also most music in 6/8 measure. The child's motions should always freely express this sense of the flow and sweep of the music, and should not follow the narrow movement of time keeping.

Closely allied with swinging the rhythms is the dramatization of the songs of the course. Wherever practicable the children should live the song with appropriate action. The mood and spirit of the song should be expressed through games, and when possible the action should be in the rhythm of the music. This naturally includes the idea of marching and dancing to the selections to which these activities are appropriate. Rhythmic games, marching, skipping, etc., etc., may be done to the music of talking machine records as well as to the playing of the teacher.

(b) *Clapping the Music.* From the first lessons the children should clap the music. The hands are clapped for each note,

and are held together during the value of the note. For a long note there should be no tensions; the hands are held lightly together with a slight swing at the moment of each beat. Between the notes the hands must be separated briefly in order to clap again. For a rest, the hands should be separated with a definite motion, the opposite of the clapping movement. For notes, hands move towards each other; for rests, away from each other.

Clapping the music is an excellent device for clarifying the meaning of the notes with respect to time. The children readily distinguish between the quicker and slower motions of the hands, and apply this analysis to the notation of their music. Children enjoy the old-fashioned game in which one child claps the rhythm of a familiar piece and another child guesses the name of the composition.

(c) *Comparison of Notation.* In studying the notation of a new selection, the time element may frequently be mastered by comparing the new piece with a familiar composition in which the same rhythm occurs. This process, with the use of clapping, is most helpful in the earlier studies, and will suffice for most of the study of time in the compositions played during the first year. The first appearance of a rhythm should always be presented by rote, and that rote experience will serve as an example for the subsequent appearances of a similar rhythm.

(d) *The Phrase Rhythm.* The relationship of the phrase rhythm and the beat is too often taught in reverse order, on the assumption that strict adherence to the beat will eventually develop a feeling for the phrase. Rather the reverse is true. Indeed, a certain degree of relaxation between the phrases is desirable, even sometimes with a slight interruption of strict time. Every phrase should be played as a unit, just as it should be sung to one breath.

(e) *Counting Time.* This valuable training has unfortunately too often failed of its purpose because introduced too early in the pupil's development. Counting time really presupposes a background of rhythmic experience. Otherwise it is merely mechanical and loses its musical significance. When this is the case the pupil naturally loses interest and becomes impatient. Occasionally the teacher may count time, especially in connection with a discussion of time values

and signatures. Counting time by the pupils is developed in the *Second Book* of the *Oxford Piano Course;* the rhythmic work of the first year is better accomplished by Physical Expression of the Rhythms, Clapping the Music, and Comparison of Notation.

106. TRANSPOSITION. Every piece of music should mean tones to the pupil, not finger adjustments. Transposition should be based primarily on this principle. The early stages of transposition consist merely in finding the five-finger positions in various keys and then playing the transposed melody with the same fingering as in the original key. Ear and muscular memory aid in this process.

At first the outline suggests confining the transpositions to keys made familiar by the pieces the children have previously studied, but very soon the children will enjoy exploring the keyboard to find other possible transpositions. For the first of these new keys the teacher may show the five-finger position. She may then play the phrase in several other keys, calling attention to the similarity of tonal effect. The children are then encouraged to find the five-finger positions and play the phrase in other keys. The new five-finger positions should be discovered chiefly by ear. Let the step and half-step relationship come as a result of these ear explorations rather than as preliminary directions. Occasionally a child must be guided by such directions, but only when the teacher observes that he is becoming impatient or discouraged.

The contrast between major and minor five-finger positions provides a definite place for clarifying the step and half-step relationships on the keyboard. (See Nos. 4 and 5 in *Singing and Playing.*)

Melodies involving the entire scale are naturally more difficult to transpose than the five-finger melodies. Even so, let the ear be the chief guide, and reserve mechanical directions as a last resort. In these melodies it is most helpful for the pupil to play the scale of the key into which he intends to transpose the selection. He thus associates himself with the tonality into which he plans to project the composition.

Transposing chord progressions should begin when four-hand duets occur in the course. Chord transpositions should also be used as accompaniments for singing.

107. Chord Study. The study of the Tonic Chord (I) first appears with No. 3, "The Wishing Star." The Dominant Seventh Chord (V7) appears first in No. 12, "Dancing Lesson," and the Sub-Dominant Chord (IV) in No. 19, "At the Zoo."

The early lessons with the Tonic Chord lead the children to discover that it consists merely of the first, third and fifth tones of the familiar five-finger position. As soon as this is apparent the tonic chord will be played easily by either hand in any key that the children learn, both in the keys as given in the book and in their transpositions.

It will be noted that (with the exception of the first presentation of I) the chords are played first divided between the two hands either as the lower part of a four-hand duet or as an accompaniment to singing. This procedure is similar to that in which the melodies with a compass of more than five tones are played with two hands before undertaking the difficulties of expansion and finger crossings. By playing the chords with two hands any tendency towards awkwardness and stiffness of the fingers is avoided and a relaxed condition of hand and arm is maintained.

Chord playing and the playing of chord progressions will be learned far more readily if the children concentrate on this one problem for a few lessons. Where it is necessary to divide the attention between melody in one hand and chords in the other the difficulties are far greater than when melody and chords are treated as separate problems. After two-hand experience has clarified the chord progressions and made them familiar to the children, the next forward step of playing melody in one hand and chords in the other will be much simpler and less likely to be accompanied by muscular tenseness.

The chords are first taught by imitation, the teacher playing on the keyboard diagram hung on the wall and the children playing on their keyboards at the tables. All keys are fingered alike, and are therefore equally simple according to the present procedure. Of course no analytical description or discussion of these harmonies is appropriate to this stage of progress. The children hear the effects and are shown how to produce them. Thereafter they express their harmonic feeling through the appropriate use of these chords in the selections in their piano books and in harmonizing assigned

familiar melodies. The teacher must use care in suggesting for harmonization only such melodies as may properly be accompanied by this limited harmonic vocabulary.

The child is naturally eager to play pieces in which one hand has a melody and the other hand plays accompanying chords. Such pieces seem to the young pupil to be musically advanced and highly interesting, and his desire to play them must not be suppressed. The teacher, however, must endeavor to postpone the more difficult step until the chords and chord progressions are made familiar through duet playing. The best way to do this is to stimulate the interest in two-hand chord playing. This may be done in several ways: (1) By having the child play accompaniments for the singing of the class; (2) By the child accompanying his own singing at home and elsewhere; (3) By transpositions of the chord progressions into as many keys as possible; (4) By inventing a variety of chord figurations. These varied experiences are interesting to the child, and will give him considerable drill in two-hand chord playing as a preparation for the more difficult step which follows.

It is of the utmost importance that the children should not attempt to play with two hands both the melodies and chords of Nos. 12, 13, 14, and 15. These selections are intended as four-hand duets, and, at this stage of progress, the melodies are beyond the technical abilities of the children to play with one hand.

If the eagerness of the children to proceed to two-hand pieces is too strong to be resisted, let them play at least Nos. 12 and 15 before proceeding to No. 16. Then as they study the songs following No. 16, let them turn back from time to time to study Nos. 13 and 14. If the two-hand selections, Nos. 16, 17, and 18, are not sufficient in number to meet all the needs of the situation, let the children harmonize and play the five-finger melodies in the beginning of the book, Nos. 1 to 6, inclusive, as suggested in 114, page 115.

108. The Minor Mode. The minor mode is sometimes unduly postponed. Children enjoy the effect and should become familiar with it quite early in their music lessons. In *Singing and Playing* the minor mode is introduced, as was the major, through a characteristic song. As soon as the children can play the song, a comparison is made with another

song in the parallel major key. The step and half-step relations of the two modes are thus made apparent at the same time that the mental effects are contrasted. The children should listen intently to this contrast and absorb the feeling of the two modes.

In the detailed directions for teaching No. 5, "The River," a plan is suggested in which the earlier songs of the book are used for further contrasting the major and minor effects. The children respond readily to the call for verses expressive of the different moods. Relative major and minor keys should not be discussed at this time. The parallel relationship is shown in this, the first year, and the relative relationship is studied in the second year.

109. The School Singing Book. Correlation of piano and singing lessons is highly desirable. This may take two forms. The songs of the piano course may be studied in accordance with the procedure of the singing lesson, and the material of the singing books may be used for piano playing. Songs from the singing books must be practicable for the purpose at hand—all the songs in the singing books are not adapted to the limited technic of the beginner's piano class. Further suggestions for this type of study appear in the later outlines. See also Chapter XIII, page 85.

110. Scale Playing. A thorough knowledge of scales in all keys is a fundamental necessity for the pianist. Scale practice, indeed, must be continued constantly throughout the careers of the greatest artists. *Singing and Playing* offers an ingenious introduction to scale study which not only is simple, practical, and easily learned by the children, but also is heartily enjoyed by them because it involves the element of creative activity. (Read carefully 115, and Chapter VII, Creative Practice.) Other advantages of this plan of scale study are: (1) it offers excellent ear training as the child must hear the scale pattern in order to play it in various keys; (2) it is fundamental practice in transposition; (3) it provides drill in step and half-step relationships in the scale patterns; (4) it gives a five-finger and a triad position in each hand for every key; (5) it is thus an early step in the study of keyboard harmony.

The foundation for scale playing is laid in the early songs of the course where through transpositions the first five tones

of all the scales are learned, leaving only the addition of three tones to complete the ascending scales. In accordance with the pedagogy of the first year, the ascending scale occurs first in a song, No. 8, "Noel." The preparation for the complete scale was given in No. 7, "Indians," which included all the tones of the octave. "Noel" furnishes the fingering which is to be employed in all ascending scale practice during the first year. The descending scale, with its first year fingering, appears in No. 11, "The Birthday Party." Scale transpositions are suggested in the detailed outlines for the selections of *Singing and Playing*.

By the plan suggested the difficulties of "thumb under" and finger crossings are avoided in early scale playing. The conventional plan of scale practice is given in the *Second Book*. Scale study is valuable not only as motor training, but especially because the scale is the basis of melody, and this practice trains the ear to appreciate melodic relationships.

111. Piano Duets, Four Hands. This valuable experience is introduced in No. 12, "The Dancing Lesson." The procedure in teaching the chords and in developing duet playing is described in detail in the lesson plan for No. 12, on page 130. Read the general directions for the teacher at the beginning of Step Three, Piano Duets (four hands), on page 130. See also 107, Chord Study, page 111. The children should be encouraged to meet in groups to play duets together, at home or at school, between their regular piano lessons.

112. Playing Accompaniments for Singing. From the beginning of the course the children have been singing while playing. As they play at their seats they sing, and the class sings while one child plays at the piano. The singing maintains the tempo of the piece, and the child at the piano learns to go forward without hesitating and stammering.

The children, therefore, are ready to accompany the singing of their classmates as soon as they become familiar with the appropriate chords. This experience is introduced through the study of No. 12, "Dancing Lesson." After the song has been learned, the teacher accompanies the singing, thereby awakening the desire of the children to play the chords which she has played. This they are taught to do as outlined under the directions for teaching No. 12. As soon as the children are able to play the chords they should be called to accom-

pany the singing of the class. Then they accompany their own singing. Experience in playing accompaniments is extremely valuable in training the ear to an appreciation of ensemble effects and in developing control in rhythms and dynamics. The child who has had experience in playing accompaniments will follow the singing of the class and will not permit himself to stammer at the keyboard or to stop because of mistakes. Mistakes should not be corrected by stopping and repeating, but the piece should be played through to the end and then the places where mistakes occurred should be practiced until thoroughly mastered.

113. Playing Solos, Melody and Accompanying Chords. Children naturally are eager to arrive at the point of progress where they can play pieces for two hands which include melody and accompaniment. This step should not be undertaken, however, until the children are ready for it. They should be well prepared both by the development of a background of aural experience that makes them clearly conscious of the effects they desire to produce before they go to the piano, and by sufficient experience in playing with one hand at a time to have gained at least the beginnings of muscular control. Without preliminary training in these matters the playing of the melody and chords at the same time is apt to result in awkwardness and in unmusical effects. See 107.

114. Harmonizing Melodies. As soon as the children have learned two chords, I and V7, and have begun to practice pieces for two hands, melody and accompaniment, they should try to adapt harmonies to familiar melodies. The early songs in *Singing and Playing* are suitable for this purpose, as are also some of the songs in their school singing books. Be sure that the melodies are within the compass of the five-finger position. Otherwise the melody must be sung and the accompanying chords divided between the two hands as shown in the duets in *Singing and Playing*.

The children should be led to listen carefully to the agreement of melody and chord, and to change the harmony at the proper place in the melody according to the musical effect rather than because of the teacher's directions. This elementary study in the feeling for the proper relation of harmony and melody is of vital importance, and is in reality a fundamental lesson in harmonic ear training.

After a harmonization of one of the early songs in *Singing and Playing* has met with the teacher's approval, the child may write the chords in the blank portions of the staves. The I and V7 chords have already been written in the marginal staves on the page, therefore their appearance is familiar to the children. Songs from other sources, with original harmonizations which the teacher has approved, may be copied on the pages of blank staves in the back of the book. The teacher should be sure that the children know how to write the notes correctly. See 117.

115. *Technic.* In Chapter VIII the manner of treating piano technic is discussed. The term as used here includes the principles of arm, wrist and hand movements, technic games, five-finger positions, and scale and chord practice, etc., as shown in the marginal material. In the early stages all such drill should be given in class rather than as home assignments. The drills grow out of the pieces rather than serve as preparatory studies for new pieces. In *Singing and Playing* and the *First Book* the fingering for the left hand is always below the notes, and for the right hand is above the notes.

116. Blackboard and Flash Cards. The blackboard is a practical and convenient means for presenting ideas to the class as a whole. Attention may be concentrated on one point, and explanations made more clearly and effectively by its use. The blackboard is useful also in clarifying the pupil's knowledge of notation. The teacher may write melodies and chords at the children's dictation, and the children may use the board previous to writing in their books.

When the teacher writes, the children tell her just what to do, as, "Place a quarter note on the second space," etc., etc. When a child writes on the blackboard, the other children may dictate or they may correct any inaccuracies that occur.

Flash Cards are useful in drilling in ready recognition of familiar phrases. The teacher flashes the card and the children respond by playing the melodies on their keyboards. A few moments of this form of drill at each lesson will quicken the children's perception and aid greatly in accuracy and speed in sight reading.

117. Written Work. This drill has been discussed in connection with the following topics: 104 (e), Writing Music; and 114, Harmonizing Melodies.

Formal written drill is not advisable; every written assignment should preferably be incidental to some definite project. For example, blank staves are given on the margin of page 1 of *Singing and Playing*. The project is to write the correct tonic and dominant-seventh chords on these staves so that they will be before the pupil when he harmonizes the song, "Robin." In order to be sure that he will write his chords correctly in the book, he must first write them on the blackboard or on music paper. Thus, it will be seen, his study is constantly motivated to a definite and immediate objective rather than appearing merely as a general written drill. The drill is purposeful and consequently interesting and effective. Most of the written work may be done at home—the children love to do it.

CHAPTER XVII

"Singing and Playing"; Teaching Plans and Outlines

118. Singing and Playing. The melodies in this book are all written in the best range of the child's singing voice. They are played in a five-finger position with no extensions or contractions. They are given first as songs and then as piano pieces, and may be played (up to page 9) with one hand as well as the other. In this way the left hand is given as much to do as the right. The tunes are very easily adapted to transposition, for when the child has learned to sing the song and is shown the five-finger position of another key, he finds it a simple matter to play it in one key as easily as in another. The pieces have been carefully arranged to develop sight reading, both clefs being used from the beginning, with the note groups presented so as to be easily grasped by the eye. The middle "C" approach has been avoided, and a real musical idea has been given on one staff without the break between the two clefs which is so confusing to the young child.

119. The First Lesson. (a) *Seating.* The children should be seated in the places which they are to occupy regularly. This is as important as having their own desks in the school room.

(b) *The Keyboard.* Each child has a keyboard before him, and there is a keyboard on the wall in a location where all the children can see it and can see the teacher's hands when he plays upon it. First of all, the children should observe the groups of two and of three black keys. Unless their attention is called to the groupings, many children fail to notice the differences. An interesting device, after the children have observed the keyboard carefully, is to have them close their eyes and describe it. The first exercise consists in placing the right or left hand on the group of two or the group of three black keys. Vary the hands, using the left as often as the right. The words "up" and "down" are used to mean going to the right or to the left on the keyboard.

The next exercise is the "find the white key just below the group of two black keys," or the "white key just above the group of three black keys." Not much of this drill is needed; only enough to make the children alert and eager to go forward with the next step of the course. Nor is it necessary at this time to teach the letter names of the keys—that will come later as the children begin to play the songs.

(c) *Fingers*. The fingers should now be named, taking each hand separately, then together: 1 (thumb)-2-3-4-5. Drill by calling for "third finger of left hand; second finger of right hand," etc., etc. Here again, do not prolong this lesson. Short, brisk drill is always better than exhaustive repetition. If everybody is not sure of the fingers, go on to the next step anyway; and come back for further brief drills on this point in later lessons.

120. First Step; Five-Finger Melodies

Nos. 1 to 6, inclusive, are melodies using only five tones of the scale. The children sing the songs and learn to play the melodies with either hand, to invent "variations" which involve the use of the whole keyboard, to transpose to all keys, to read from treble and bass staves, to play the tonic chord (triad) in all keys, and to write the tonic chord in the keys of the songs in the book. Throughout the book the fingering for the left hand is printed below the notes, and that for the right hand is given above the notes. "Robin" and the following songs are printed at the top of each page as vocal music. The teacher will find the fingering for these numbers in the subjoined piano piece.

121. No. 1. Robin. (a) *Singing the Song*. Read carefully Chapter XIII, page 85, and paragraph 99, Chapter XVI, page 101. While in later lessons the rote songs should usually be taught with the children's books open, it is advisable to teach "Robin" with books closed so that attention may be concentrated on the teacher. Otherwise the new books with their pretty pictures are too tempting and attention is almost sure to wander. Not until the song is well sung are the children ready for the next step.

(b) *Playing by Imitation*. The teacher shows the five-finger position for the Key of G, right hand. When he is sure that all the children can readily and accurately find this position,

he plays the first phrase of "Robin," singing as he plays. This should be done slowly and carefully. His playing is done on the wall keyboard where all the children may see distinctly. In schools where the children are familiar with the *so-fa* syllables, they may be used, though only after the spirit of the song has been established by singing it with words. Otherwise the teacher sings with neutral syllables or with the words of the song. The children observe and then imitate, singing and playing on their own keyboards. As soon as the teacher finds a child performing correctly at his seat, he is sent to play the phrase on the piano. The problem is simple, and soon all the children will have played this assignment.

The second phrase is then learned in the same way.

Then the entire song is played by each child, right hand alone.

When one child is playing at the piano, the other children at their seats play in unison with him, all singing as they play. The class singing should lead, not follow, the pianist. The playing is thus held to the tempo by the singing of the class; there can be no stumbling nor stammering at the keyboard.

After the entire song has been played by the right hand, the children are shown the five-finger position of the left hand, and are taught to play the melody with that hand.

Then the two hands are used alternately (but never together in octaves) in playing the two phrases of the song. The piano part, as given in this book, should be followed in this two-hand work; sometimes the right hand takes the first phrase and the left hand the second, sometimes the order is reversed. At this stage do not attempt to play with both hands together.

(c) *Reading from Treble and Bass Staves.* Have the children open their books and observe the notation. Their attention is called to No. 1a. Explain that two particular places on the keyboard are indicated by the notation and that the treble and bass staves will enable them to locate the desired places. Show the children the correct octaves on the piano for playing No. 1 (a), and then see if they can work out for themselves the correct way to play No. 1 (b). This is the real beginning of the plan of sight reading.

(d) *Drill from Marginal Material.* At this point the marginal notes become a drill, the children being asked to play one or the other of the "Five Fingers" as indicated by the teacher. The whole of page 3 may now be used for sight reading drill by indicating the phrase or marginal example to be played. The children who respond accurately at their seats are called to play at the piano. Eagerness to be called will spur all the children to concentrated effort.

(e) *Rhythm Drill.* The natural rhythmic swing of "Robin" is two swings to a measure. The song lends itself to a very simple dramatization, as, for example, when one child acts the robin and responds to the request of the class for a song by repeating the melody to a neutral syllable or to the word, "tweet." Clapping the song as a study of the comparative values of the tones and the notation expressing these values, is discussed on page 108, "Rhythm Drill."

(f) *Inventing "Variations" on the Melody.* Call the attention of the class to the fact that a grouping of keys similar to the one they have been using occurs at a number of places on the keyboard, to the right (higher) and to the left (lower). The melody may be played in many places, high or low, right hand or left hand or alternating hands. Sometimes the whole melody may be played in a high or in a low octave. Sometimes one phrase may be played high and the other low, or vice versa. Encourage the children to invent "Variations" according to their own pleasure. They will enjoy this game, and will be gaining valuable experience in the spatial relationship of the octaves of the keyboard, thereby developing freedom of arm movement and keyboard facility. See paragraph 101, page 103, Chapter XVI.

122. No. 2. The Traffic Cop. (a) *Singing the Song.* No additional directions are necessary; the song is taught just as "Robin" was taught, except that the books may be open before the children and they may follow the words and music as the teacher sings the song for them. Always insist upon beautiful and expressive singing. The tone quality must be soft, clear and pleasing.

(b) *Playing by Imitation.* (Right hand, left hand, alternate hands.) Here, also, the directions for teaching "Robin" will guide the teacher in presenting "The Traffic Cop." Of course there is a different five-finger position, which is to be

shown the pupils. There should be no discussion of the notation of this song until the children have learned to play it readily. This they do by imitating the pattern shown them by the teacher. Then the suggestions for discussion of notation, as given under (c) below, may be followed. If the children are led to think of the notes too early in the procedure, they are apt to fall into note-to-note playing, and lose the musical quality of the phrase.

(c) *The Black Key; Key Signature.* Two things are involved in considering the difference between the five-finger positions of "Robin" and "The Traffic Cop." In the first place it will be observed that in the latter a black key is involved. This will present no especial difficulty, but will lead to the discussion of key signatures, because the presence of the black key is indicated by the flat in the signature. Do not undertake lengthy explanations. Merely call attention to the flat in the signature of the Key of F and the sharp in the signature of the Key of G. These signs tell where to place the hands for the five-finger positions in these two keys. In all matters of musical theory do not hesitate to call characters by their correct names, but make no effort to define or explain them beyond immediate necessities. Also consistently let the names and explanations follow the practical experience in playing. Never precede the process of imitative playing by a discussion of the notation involved.

(d) *Variations.* This procedure was described under "Robin." Carry out the same steps with the "The Traffic Cop."

(e) *Reading from Treble and Bass Staves.* As in "Robin."

(f) *Drill from Marginal Material.* As in "Robin."

(g) *Transposition.* Sing "The Traffic Cop," then after placing the hand in the five-finger position of the Key of G, try to play "The Traffic Cop" in that key. It will be easy to do so.

After taking the five-finger position of the Key of F, play "Robin" in that key.

Play various "Variations" of these transposed melodies in different octaves.

Do not at this time suggest other transpositions. Neither enter into explanations nor discussions. What is here suggested is enough for the present.

123. No. 3. The Wishing Star. (a) *Singing the Song.* As before.

(b) *Playing by Imitation.* (Right hand, left hand, alternate hands.) As before.

(c) *Variations.* As before.

(d) *The Tonic Chord.* The first three tones of this song may be played not only as the beginning of the melody, but they may also be sounded together, as a chord. These tones, 1, 3, and 5 of the five-finger position (*do*, *mi*, *so*) form the Tonic Chord. The sign for the Tonic Chord is I. This is shown in the marginal material. The children play the Tonic Chord as directed, with right and left hands separately. Then they copy the Tonic Chord on both the treble and bass staves that are printed as marginal material under the song. The chords should be written near the key signatures, and followed by a bar. An excellent practice is to have the children sing the chord tones, *do-mi-so;* and some of the more musical pupils can sustain the tones, singing them together as a chord.

(e) *Finding the Tonic Chord for Previous Songs.* Turn now to No. 1, "Robin." We find that this is in the same key as "The Wishing Star," the Key of G. It will be easy, therefore, for the children to write the tonic chord in the blank marginal treble and bass staves.

"The Traffic Cop" is in another key, and it will require some study to figure out the proper places for the tonic chord in the Key of F. First discover how to play the chord, then write it in both staves. Let the children discover the use of the tonic chord in the melody of "The Traffic Cop."

124. No. 4. Autumn. (a) *Singing the Song.* As before. Call attention to the minor effect, which suggests a mood of sadness. Of course all minor music is not sad, there are some charming dance tunes in minor as well as many other happy minor melodies. But music which expresses sadness is usually slow and soft, and in a minor key.

(b) *Playing by Imitation and Variations.* As before.

(c) *Five-Finger Position and Tonic Chord in Minor.* Playing the song, "Autumn," has shown how the minor five-finger position should be played. Lead the children to experiment until they discover the minor tonic chord, which should be written in the treble and bass staves on page 6. In

writing on the bass staff it will be necessary to show the children how to write notes on the leger lines.

125. No. 5. The River. (a) *Singing the Song.* As before.

(b) *Playing by Imitation* and *Variations.* As before.

(c) *Five-Finger Position* and *Tonic Chord.* "The River" is in a key which has not appeared before, the Key of A Major. The children should practice finding the five-finger position in this key and also should find and write the tonic chord of A Major.

(d) *Parallel Major and Minor.* "We have been singing and playing 'The River' as a happy song. But in winter, when the river is frozen, it cannot ripple along so joyfully. Suppose we try to suggest a sad little river by changing the melody to minor."

The two keys, A Major and A Minor, appear opposite each other on pages 6 and 7. A little study will show the children that by changing the third tone of the five-finger group they can alter the effect from major to minor and vice versa. It is not necessary to discuss the subject of minor key signatures.

"Suppose we wished 'Autumn' to be a jolly song, and changed the words to read,

Glad blows the summer breeze,
Singing through the trees.

Would not the melody seem happier if sung and played in major?"

The foregoing suggestions may be applied also to Nos. 1, 2 and 3, which may be changed to minor. The children will take pleasure in writing for the altered melodies new words expressive of the minor feeling.

(e) *Rhythm Drill.* Attention should be called to the eighth notes, which "tell us to go faster." Incidentally, also, the children will discover that the quarter notes "tell us to move steadily," and the half, dotted-half and whole notes "tell us to sound the tones longer." It is not necessary at this point to discuss counting time nor the relative values of the different notes. If the songs have been taught accurately by rote they will be sung correctly. By having the class sing as they play, and by insisting that the playing always follow accurately the tempo and time of the singing, correct habits of time keeping will be established from the first which later

will provide a background for the time element in note reading.

The devices of "swinging the rhythm" and "clapping the music" should be used in studying the notation of "The River." The clapping will enable the children readily to find the quicker and slower tones of the melody. See 105, Rhythm Drill, page 108.

126. No. 6. The Little Clock. (a) *Singing the Song.* As before.

(b) *Playing by Imitation and Variations.* As before. Observe that the five-finger position is now shown in four different octaves. In their variations the children have played in all the octaves of the keyboard, thus experiencing the spatial relations of the keyboard and also the tonal effects of the higher and lower pitches. They now see notes written on leger lines and on the lower degrees of the bass staff, and are called upon to identify a wider range of keyboard positions with the printed notation.

(c) *The Tonic Chord.* Discovered and written as before.

(d) *Transposition.* The children have played in three major keys, G, F, and A, and their parallel minor keys. Attention has been called to the variation of the third tone of the five-finger group in changing from major to minor or from minor to major. These experiences of ears and fingers serve as a preparation for a larger experience in transposition.

The children are led to discover that major and minor five-finger positions may be found in a number of other places on the keyboard. When once this discovery is made, they take delight in playing their little songs in as many different keys as possible. We are not now concerned with the notation of these keys, but are pleased when the children find and play their melodies in the twelve major and twelve minor finger positions. It is possible that previous to this time some of the children have been experimenting with various transpositions. Such earlier experimentation may be encouraged but should not be urged.

This study is to be conducted essentially as creative practice, the children being encouraged to work out the problems for themselves and report their findings to the class.

(e) *The School Singing Book.* Another interesting lesson is to ask the children to find in their school singing book any

songs which are within the compass of the five-finger position. These songs should be played before the class by the children who find them. One or two of the songs may be copied in the back of *Singing and Playing* on the blank staves provided for written work. By associating the school singing material with the piano class work additional interest is stimulated in both. See Chapter XIII.

Note for the Teacher. Let us again emphasize the importance of creative practice. Almost every topic in the foregoing lessons provides an excellent opportunity for challenging the children's interest and effort in discovering and developing the new thought. It is this appeal to their creative interest rather than the requirements of an assigned task that will stimulate the children to spontaneous and joyous effort.

127. Second Step. Scale Melodies

Nos. 7, 8 and 11 are melodies based upon the major scale. Familiarity with the scale in all keys is gradually developed, both hands being employed in performance. These melodies lead to greater rhythmic freedom and fluency in performance.

128. No. 7. Indians. (a) *Singing the Song.* As before. Be particular about the phrasing, insisting upon breathing in the proper places. Phrasing in singing and the phrasewise printing of the songs should lead to correct and distinct phrasing in playing. The children should observe the "breathing places" with equal care both in singing and playing. In playing, the phrases should be closed softly, and the hands raised slightly from the keys.

(b) *Playing by Imitation; Two Five-Finger Positions.* Both hands are needed to play this melody. Each hand has its own five-finger position, the right hand for the upper tones of the melody and the left hand for the lower tones. Each hand plays a complete phrase, the change of hands coming between the phrases. Needless to say, the children must learn to find the two five-finger positions readily before they can be expected to play the whole song fluently.

(c) *Variations.* So long as the right hand plays the first phrase and the left hand plays the second phrase, the variations will be simple. A slight complexity is added when the reverse is attempted, as is shown in No. 7b, because new five-finger positions must be found for each hand. The drill is

valuable, however, and becomes excellent creative practice.

(d) *Five-Finger Drill, Preparatory to Scale Practice.* Much drill is desirable in readily finding the place on the keyboard for the five-finger positions of right and left hands. The positions are shown in the marginal material, and the children should become fluent in playing any of the four indicated hand positions as requested.

129. No. 8. Noel (The One-Octave Ascending Scale.)

(a) *Singing the Song.* As before. Do not attempt to discuss note values but be sure that the rote presentation is clear and the imitation accurate. We must constantly bear in mind that notes are merely the signs of certain effects. The children must first know the effect clearly, and then the sign will have significance. First the effect—then the sign. Explanations will come later.

Be sure that the children understand clearly the division of this song into four short phrases, as indicated by the breath marks. Compare carefully the second and third phrases.

(b) *Playing by Imitation.* As in "Indians," this song involves two five-finger positions, and includes the complete scale. Possibly a point has been reached where it is no longer necessary for the teacher to show every detail to the pupils. The children may try to work out the playing for themselves. First show them the two five-finger positions in the Key of D, then see if, from the singing and the notation, they can play the song without further help. Call attention to the fourth phrase, which is divided between the two hands. Of course if this procedure is found to be too advanced, do not hesitate to continue the imitative presentation.

(c) *Five-Finger Drill.* There should be much practice in readily finding the five-finger positions of each hand. It should be noted that "Noel" includes the ascending major scale, thus leading to scale playing. Practise also the five-finger positions as shown in the marginal material.

(d) *Transposition.* The children will be interested to reverse the keys of Nos. 7 and 8. Other transpositions should also be encouraged.

(e) *Scale Construction and Intervals.* After the child has transposed "Noel" into several keys, his attention should be called to the part of the song that follows the line of the major scale. He should be told that this part "is the major

scale." He is then asked to play the scale again, numbering the scale tones 1 to 8, and observing where the half-steps occur. In this way he discovers that the half-steps come between 3/4 and 7/8, and that the other intervals are whole-steps. He will discover that this arrangement is true in all major scales. The child is told that the scale is named from the key upon which it starts. "Noel" is in the Key of D major.

Scale practice in these early lessons should not be a matter of the development of motor agility so much as a study of tone relationships. Scale practice means *listening* quite as much as *playing*. With the fixed tones of the piano this is particularly important.

130. No. 9. The Big Drum. (a) *Sight Reading*. The teacher may use his judgment as to whether this song should be taught by imitation or given as sight reading material. The selection may be considered in the nature of a "breathing place" in the progressive development of the course. This is an excellent selection for transposition, and should be played in all keys.

One teacher invented a delightful class performance of this number. Six children played it in public, using six pianos. The first child played it once alone, then two children played together, then three, four, five, and finally all six. Then the first child dropped out, followed by the second, third, fourth, and fifth, until finally the sixth child ended by playing it alone. This "patrol" effect, as coming from the distance, passing, and going onward to the distance, pleased everybody immensely.

131. No. 10. Fairies and Brownies. (a) *Singing the Song*. By rote as before. This song gives splendid opportunity for expressive singing and playing. As in all of their songs, the children should discuss the way they think the song should be sung. The teacher must lead the children deliberately to listen and form judgments for themselves. How will the fairies dance? How about the brownies? One song should be compared with another and the various effects discussed. Then the children must play the songs in the same spirit with which they are sung.

(b) *Playing by Imitation*. This song, like Nos. 7 and 8, involves two five-finger positions. In this case, however, the

keynote, *do*, is in the center of the tone compass. When played in the singing octave, the right hand plays the first, second, and fourth phrases, and the left hand plays the third phrase. This is made clear in the marginal material, which shows the hand positions. Continue singing while playing.

(c) *Variations.* The variations provide scope for considerable inventiveness.

(d) *Transposition.* Transpose to many keys.

132. No. 11. The Birthday Party. (The One-Octave Descending Scale.) (a) *Singing the Song.* As before.

(b) *Playing by Imitation.* This song involves problems similar to those of No. 8, i.e., two five-finger positions with phrases divided between the two hands. Observe the fingering carefully, it presents some new considerations.

(c) *Technical Drill.* Observe that the keynote is on a black key. Drill not only in the form shown in the marginal notes, but also in the form of the descending major scale, with fingering as given in the last two measures of the song. See also (e) Scale Drill, below.

(d) *Transposition.* Songs involving the complete scale have appeared in three keys, E, D and E-flat. The children should practise free interchange of keys in these songs, Nos. 7, 8 and 11. This will lead to two suggestions for creative practice: (1) Just as the children have discovered a number of keys in connection with their earlier study of five-finger melodies, so may they now be led to discover a number of additional keys in which they may play Nos. 8 and 11. Of course they should not attempt to sing when the transposition carries the melody out of the vocal range. (2) This will lead to the discovery of the scale in a number of keys, twelve in all. (We are now considering the five-finger positions on the keyboard, not key signatures.)

(e) *Scale Drill.* The children should practise playing the scale with the following fingering:

	Left Hand					Right Hand		
Ascending:	5	4	3	2	1	3	4	5
	Right Hand					Left Hand		
Descending:	5	4	3	2	1	3	4	5

Both the ascending and descending drills should be practised, in twelve major keys (five-finger positions). At this time we are not concerned with the conventional scale fingering (thumb under), but are to play with the fingering as given for drill in scale formation and ear training.

(f) *The School Singing Book*. The children should be encouraged to play some of the songs in their singing books which agree in technical requirements with the material of this Step, i.e., include the compass of one octave. As in the previous assignment from the singing book, one or two of these songs may be chosen to copy on the pages of blank staves in the back of *Singing and Playing*, and may also be illustrated with original drawings or pictures cut and pasted in the book. See Chapter XIII.

133. Third Step; Piano Duets (Four Hands)

Nos. 12 to 15, inclusive, are songs with accompaniments of simple chords, to be played by two performers (four hands). The melodies are played by one child (two hands) and the chords by another child (two hands). In beginning this work the teacher should act as one of the performers.

You will find that as soon as the children have caught the idea of chord playing they will be eager to play the melody and chords at the same time. This natural impulse should not be suppressed, but, with due caution, may be encouraged. For one thing, the children should not attempt to play Nos. 12, 13, 14 and 15 with two hands; the melodies involve technical difficulties beyond their present attainment. Moreover, muscular stiffness is avoided if the chords are familiar through two-hand experience before the children attempt to play them with one hand.

If the children display great eagerness to try two-hand playing of melodies and chords, it is sometimes advisable to follow No. 12 with No. 15, and then proceed to the study of No. 16. If this succession of studies is followed, be sure to return as soon as practicable to the study of Nos. 13 and 14, because the practice of these duets is valuable drill in ear-training, accompanying and ensemble playing. (See Chapter XVI, (h), Chord Study.)

No. 12. Dancing Lesson. (This is to be played as a *duet* and not as a piano solo.)

(a) *Singing the Song.* As before. At first no attention is given to the accompaniment, except to make clear to the pupils that the notes for the melody are on the upper staff only.

(b) *Playing the Melody, by Imitation or from Association.* Some of the children, after the five-finger positions of the right and left hands have been shown them, will be able to work out for themselves the playing of the melody. Encourage the children to independence, but do not chide the slower ones.

(c) *Class Singing, Teacher Playing the Accompaniment.* While the class sings the song, the teacher accompanies by playing the chords as given in the book. Notice that these chords are to be played with two hands; the stems of the notes and the fingerings indicate this clearly. Of course it would be easy for the teacher to play the chords with one hand and lead the singing of the melody by playing with the other, but this should not be done because it is important that the children should see the chords played with two hands just as they are expected to play them later.

(d) *Four-Hand Duet, Teacher and Pupil.* The children are called to the piano, one at a time, to play the melody while the teacher plays the accompaniment. This is the beginning of four-hand duet playing.

(e) *Learning the Chords, I and V7.* The children will be much interested in the new effects and eager to play the chords. The teacher tells them that they are already familiar with one of the chords, the tonic chord (I), and shows them how to play this chord with two hands. The Dominant-Seventh Chord (V7) is then taught by imitation, and the class is drilled in readily playing both chords and in changing from one to the other. Do not hesitate to call the chords by their names, as Tonic and Dominant-Seventh Chords. If the children know the chords the names will not confuse them. From the beginning of chord study, the chord successions should be played again and again by the pupils. It is the relationships of chords which make them musically what they are, not their individual structure. A chord is, first of all, "what it does."

(f) *Four-Hand Duets, Two Children.* The children are now ready to play duets among themselves. Possibly, at first, the teacher should play the melody, though soon this will be

unnecessary. Every child should play both the upper and the lower part of the duet.

(g) *Playing Accompaniments.* The children should learn to play the chords while the class sings the melody. They are much interested in this experience, which is a valuable training for them. They are then ready to accompany their own singing. This will not be difficult if the preceding steps have been thorough. After a child has successfully sung to his own accompaniment, the teacher may suggest that his parents will be pleased to hear him do this at home.

(h) *Creative Practice.* In accordance with previous instructions, the tonic chord has been written in *Singing and Playing* on the blank treble and bass staves on the margins of pages 3, 4, 5, 6 and 7. The dominant-seventh chord should now be written beside it. The pupils undertake to discover the places where these two chords appropriately fit the melodies on these pages. This is done by singing the melody while trying the chords. Class discussions follow the home experimentation and an agreement is reached as to the most effective use of the chords with each song. The chords are then written in the blank staves below or above the melody, and the selection is played as a solo, melody and chords.

134. No. 13. MOUSE! MOUSE! (a) *Singing the Song.* As before.

(b) *Playing the Melody.* This may be done either by imitation or from association of ear and notation.

(c) *Learning Two Chords.* The two chords, I and V7, are taught as before, two hands being used in playing them.

(d) *Four-Hand Duets.* The song is played as a duet by teacher and pupil and as a duet by two pupils. Two points should be observed: first, the chords are to be played with careful attention to the phrasing as suggested by the rests; second, the performers must not interfere with each other in striking the same key, A-flat.

(e) *Singing with Accompaniment.* As before, this song should be sung to the child's own accompaniment.

135. No. 14. FOLLOW THE LEADER. (a) *Singing the Song.* As before.

(b) *Playing the Melody, by Imitation or from Association.* As before.

(c) *Learning Two Chords.* The I and V7, in the Key of C, are taught as before.

(d) *Four-Hand Duets.* 1. Plain chords; 2. Figured chords. The duets are played first with plain chords in order to make sure that the correct chords are played at the proper places. The teacher then shows how the notation indicates that the chords are to be figured so as to sound like a waltz. This is illustrated in the marginal material, where the plain and figured chords are contrasted. The children will find no difficulty in playing this rhythmic effect. The chords must be played softly so that the melody may be heard clearly.

(e) *Singing with Accompaniment.* As before.

(f) *Home Study.* As an assignment in creative practice the teacher suggests that No. 12, Dancing Lesson, may be played as a waltz by figuring the chords in the same manner as shown in No. 14. The children will enjoy working out this problem.

136. No. 15. The Candy Shop. (a) *Singing the Song.* As before.

(b) *Playing the Melody, by Imitation or from Association.* As before.

(c) *Learning Two Chords.* The I and V7, in the Key of A-flat, are taught as before.

(d) *Four-Hand Duets.* The same procedure is followed as for No. 14, first using plain chords and later the figured chords.

(e) *Singing with Accompaniment.* As before.

(f) *Transposition.* The children have played four-hand duets in the Keys of E, A, C and A-flat. Let them now practise free interchange of keys in these songs. They may also be encouraged to play their duets in as many other keys as possible.

137. Fourth Step. Solos for Two Hands, Melody and Accompaniment

Nos. 16 to 18, inclusive, are pieces in five-finger positions, the melody to be played with one hand while the other hand plays the accompaniment.

138. No. 16. Peas Porridge. (a) *Singing the Song.* As before. The children should follow the notes as they learn the song by rote. Increasing independence should be encouraged, the children reading the music whenever possible, even a

single phrase if that is all that is within their ability at this time.

(b) *Playing the Melody from Association.* If, after being shown the five-finger position, the children are able to work out the playing for themselves, they should be encouraged to do so. Otherwise do not hesitate to continue the imitative process. Observe that the melody includes only five tones, and, therefore, that it is to be played with one hand. The children should play the melody with both the right and left hands, thus again practising the "variations" of earlier lessons.

(c) *Two Chords Played with One Hand.* No. 16 is in the same key as No. 15, and the two songs are on pages which face each other. The children have played the I and V7 chords as they appear in No. 15. The new problem is to play these same chords with one hand instead of two hands. Early in the course they played the I chord in this manner; now let them learn to play the V7 chord with one hand.

(d) *Melody and Accompaniment Played by One Child.* As soon as the chords have been mastered, the children should play "Peas Porridge" as a piano solo, the melody in the right hand and the accompaniment in the left hand. If any serious difficulty is encountered, take one phrase at a time. Continue singing while playing.

(e) *Melody in Left Hand, Chords in Right Hand.* Throughout the course care is given to the development of both hands. No. 16a, in which the left hand carries the melody and the right hand the chords, should be practised faithfully.

(f) *Creative Practice.* No. 1, "Robin," may be harmonized with the I and V7 chords. Let the children determine the placing of the chords so as best to fit the melody. A class discussion may follow the home practice, and the preferred arrangement may be written on the board. Some children may wish to add chords, written in their books, to No. 1a and No. 1b. This development of the appreciation of the relationship of melody and harmony serves as an invaluable background to the interpretation of music, providing as it does a basis for determining the proportionate emphasis on melodic and harmonic elements of the composition being performed.

139. No. 17. Hop-Scotch. (a) *Singing the Melody.* As before.

(b) *Playing the Melody from Association.* As before.

(c) *Two Chords Played with One Hand.* No. 17 is in the Key of B-flat, a key which has not previously appeared in *Singing and Playing*, although encountered in the transpositions. The I and V7 chords may be taught by imitation or may be worked out by the children from the five-finger positions.

(d) *Melody and Accompaniment Played by One Pupil.* As in No. 16.

(e) *Melody in Left Hand, Chords in Right Hand.* As in No. 16.

(f) *Creative Practice.* "The Traffic Cop," No. 2, may be harmonized with the I and V7 chords. Study harmonizing this melody as was suggested for the study of No. 1.

140. No. 18. LULLABY. (a) *Singing the Song.* As before.

(b) *Playing the Melody.* From reading and association, as before.

(c) *Two Chords Played by One Hand.* As before.

(d) *A Solo, for Two Hands.* As before. Change hands.

(e) *Transposition.* Nos. 16, 17 and 18 may be played with a free interchange of keys. Play them also in a number of other keys.

(f) *Creative Practice.* Select from the children's school singing book, or from some other available source, one of the five tone melodies which may appropriately be harmonized with the I and V7 chords. Let the children read the melody from the song book and then harmonize it with the two chords. This is to be done through experimentation at home at the piano. When an acceptable arrangement has been presented it should be copied, melody and harmony, on one of the pages of blank staves in *Singing and Playing*, and illustrated. See Chapter XIII.

141. FIFTH STEP. THE SUB-DOMINANT CHORD

This chord is introduced through a four-hand duet, and then used in a solo for two hands.

142. No. 19. AT THE ZOO. (a) *Singing the Song.* As before.

(b) *Playing the Melody, Two Hands.* From reading and association. Notice that this melody includes the compass of an octave and involves the use of two five-finger positions. This is a familiar procedure and should occasion no difficulty.

(c) *Class Singing, Teacher Playing Accompaniment.* Try to lead the children to discover the use of the new chord (IV).

(d) *Four-Hand Duet, Teacher and Pupil.* The pupil plays the melody, and the teacher plays the accompaniment.

(e) *Learning the New (IV) Chord in Two Hands.* This procedure is similar to that by which the V7 chord was taught.

(f) *Four-Hand Duet, Two Children.* As before, each child playing both the upper and the lower parts.

(g) *Children Accompanying Their Own Singing.* Each child accompanies the class singing and also his own individual voice.

143. No. 20. On My Pony. (a) *Singing the Song.* As before.

(b) *Playing the Melody.* One hand, as before.

(c) *Playing the New Chord (IV) with One Hand.* By imitation.

(d) *Melody and Accompaniment Played by One Child.* As before.

144. Summary. Although the music of *Singing and Playing* is extremely simple, the course as outlined in the previous pages has covered a great deal of ground. This has been done so gradually that the pupil has not been confronted with discouraging difficulties. While consistent application has been necessary, the objective of each lesson has been obvious to the pupil and has been attainable with a reasonable effort. The nature of the material and the manner in which the lessons have been presented have stimulated the child to original thinking which has robbed the practice of drudgery. Best of all, the child has learned that music is a means of self-expression, that he has something to say and that from the very beginning of his studies he is able to make the piano a ready medium for voicing his thoughts and emotions. He is now ready to proceed to the more advanced lessons of the *First Book.*

CHAPTER XVIII

The Second Half Year
General Directions

145. Material. The *First Book* of the *Oxford Piano Course* is used in the second half year of the course. By offering a new book at the beginning of the second half year the children are impressed with the feeling of progress. A definite milestone has been reached. A renewed impulse to continued effort is provided.

Under favorable conditions a class of not more than sixteen children eight years of age (Grade Three) can complete the study of *Singing and Playing* in the first half of the school year. Approximately the same amount of time is desirable for the work covered by the *First Book* with its associated supplementary material.

146. Equipment and Organization. The general equipment and class conditions necessary for successful work in the first half year are required also for the second term. There should be thorough organization and discipline. Every minute of class time should be most jealously guarded and utilized for the benefit of all the children. Every pupil must be kept occupied to the fullest of his capacity all the time. There must be no drones, or laggards, or idlers.

The teacher must carefully avoid helping the children in matters where they are able to help themselves. On the other hand, he must never allow the work to drag where, by word or suggestion, he can keep the lesson alive and alert.

147. Cumulative Lesson Plan. The lesson plan of the *First Book* is cumulative, that is, while each new topic is presented as a new step, the previous topics are not discontinued, but occur again and again in the subsequent material. Thus the earlier lessons are kept fresh in the pupil's mind while the advancing material stimulates interest without discouraging the children by presenting too many new problems.

148. Singing the Song. As in their studies in *Singing and Playing*, the children should *sing the song* before attempting

to play it on the piano. The piano should consistently be a medium of expression, the child first knowing what he wishes to say and then making the piano express what is in his mind.

The songs are taught as nearly as possible like those of the child's singing lesson. If he is accustomed to the use of the *so-fa* syllables they should be employed in learning these songs. If a song is too difficult for ready reading it should be taught by rote. Often certain phrases will be easily read while others will require the aid of the teacher. Insist on the children doing what they can towards learning the song, but never permit this process to become tedious and long drawn out. The children can be taught how to *learn music quickly*, and with the words and music before them they should be required to do so.

The songs should be sung *well*. Tone quality, diction, phrasing and expression should be artistic and beautiful. This does not necessitate long and arduous drill. The verses are interesting and the words are simple and familiar. The music is printed phrasewise, thereby simplifying phrasing and breathing. The pictures stimulate the imagination and aid in securing expressive singing. No shouting should be tolerated; the ideal of beauty should always be uppermost in the children's minds. After the children have learned a song, the teacher may play while the children sing, thereby providing a piano accompaniment.

149. Playing by Imitation. In their previous experience with the material of *Singing and Playing* the children learned most of their pieces by imitation. The teacher played a phrase on a keyboard placed so that the children could accurately observe every detail, and then they imitated what they had seen the teacher do. The early stages in every form of endeavor begin with the process of imitation. In the material of the *First Book* this fundamental process is continued with every *new* idea that is presented, but the children are expected to begin the gradual development of independence in their work with *recurring* ideas. (See 151, Form, page 139.) The teacher must determine just the proportion of imitation and the amount of individual initiative to be expected of each of the pupils. When, in learning a new piece, a child begins to show that he can help himself by following the

notes, the teacher should gradually withdraw his assistance, reserving the imitative processes for the unfamiliar ideas only.

150. Sight Reading. The statement has been made that sight reading is really a process of *recall*. The reader sees notation which recalls a previous familiar experience, and he then repeats that experience. If the teacher consistently keeps this fundamental principle in mind, a firm foundation for sight reading may be laid in the first year of piano playing. Early sight reading is not facilitated through laboriously deciphering the notation of unfamiliar pieces, but rather through the ready recall of familiar material. The pupils should be given a wealth of experience in playing *immediately* any one of the various marginal figures as directed. Phrases or parts of phrases of familiar songs from the book should also be called for at random. If a child wishes to learn a new piece from notes, let him do so for his own pleasure, but do not assign that form of work at this time. Be most cautious about assigning any sight reading material at this early stage of the child's development which may have a tendency to necessitate note-to-note reading. That habit is extremely hard to overcome. The child must learn from the first to think and see tones and notes in groups, melodic and chordal. Hence the importance of sight reading drill on the marginal material and on portions of the familiar selections. Read carefully the paragraph on Form which follows, and apply the principle faithfully in all subsequent lessons. See also paragraph 103, Sight Reading, Chapter XVI, page 104. Fluent sight reading can be taught, but the development must be along truly educational lines, with material most carefully graded for this purpose. Note-to-note playing seldom develops into skilful sight reading.

151. Form. All music, and indeed all other forms of art, are based upon certain principles of Form. These are illustrated in even the simple little songs of this course. The two essential principles of form are *repetition* (unity) and *contrast* (variety). These elements may easily be observed in No. 1, "Soldiers' March." The song consists of four phrases, each phrase being printed on a separate line, as is usually done in printing poetry. Three of the phrases are alike (repetition) and one is different (contrast). The letter A is used to desig-

nate the first phrase and all similar phrases in the piece. The letter B designates the contrasting phrase.

Observe, however, the artistry with which this little folk song employs the two principles of form. The second phrase, while plainly repeating the melodic contour and rhythm of the first, nevertheless avoids the monotony of literal repetition by sounding a third higher. There is sufficient similarity to identify the second phrase as a repetition of the first, so the phrase is indicated by using the same letter, Á. But the modification of the phrase necessitates a distinction in the sign, and therefore a modifying character is used, Ā. The third phrase, while contrasting strongly with the other phrases, at the same time exhibits a feeling for repetition, because the second half of the phrase is exactly like the first half. The fourth phrase is a literal repetition of the first.

These statements appear rather long in print, but with the music before them the children may easily and quickly be led to discover the repetitions and contrasts as discussed above. Their study of the *form* of "Soldiers' March" will find immediate application in the process of learning to play the number, because they will perceive that when they can play the first phrase they are also able *without further study* to play the fourth. Their study of these two phrases will greatly facilitate the learning of the similar second phrase. When they are able to play the first part of the third phrase they can immediately play the second part. After they have played the chords of the first phrase, they have mastered the left hand material for the entire piece. The rhythm of one phrase covers the rhythmic problems of the complete song.

The foregoing discussion may be resolved into the following plan of procedure:

(1) The teacher shows the children how to play the first appearance only of a phrase which is repeated.

(2) The children must be led to realize that the repetition of a phrase should be played with the same fingering, etc., as at its first appearance.

(3) The phrase divisions of the song must be carefully indicated by raising the hands at the points of the song where the singer would breathe. Sometimes at first it may be desirable to exaggerate slightly this motion of the hands, until the principle of phrasing becomes firmly established.

There is nothing obscure or academic about this study of Form. It is intensely practical in its immediate application to the problem of learning to play "Soldiers' March." The teacher presents only a few small portions of the selection for imitation, the principle of repetition is then applied and the pupil discovers that he has learned the entire piece. The same process will be equally helpful in the study of all the selections of the *First Book*.

Children must realize that music is organized structurally, and no composition should be studied without carefully analyzing the form as a basis for intelligent performance.

There is another important application of this study of Form, namely, in sight reading. Just as a phrase once played correctly means the mastery of all its repetitions, so a phrase once read means that all its repetitions have been learned. This principle is true also of the process of memorizing. Of course these statements apply only to those who have been trained to grasp the structural elements of the music they are studying and whose memories have been systematically developed. These studies, essential to musicianship, are formally begun with "Soldiers' March."

152. Marginal Material. The copious marginal material of the *First Book* is intended to serve a number of useful purposes. Let it be emphasized, first of all, that this material is not intended to be employed in the old-fashioned manner of studying these technical details and then applying the practice to learning the piece of music which they accompany. On the contrary, the song on the page is learned first and then from it are extracted the elements which constitute its problems and difficulties. These are then studied and practised, and serve both to improve the performance of the selection and to give fundamental training in preparation for similar situations in future lessons. All necessary comments and directions for the use of the marginal material of the *First Book* will be found in the detailed directions of Chapter XIX. See also Chapter XVI, Drill from Marginal Material, page 105. The drills suggested by the marginal material may effectively be supplemented by having the pupil invent for himself additional exercises out of the compositions that he is studying.

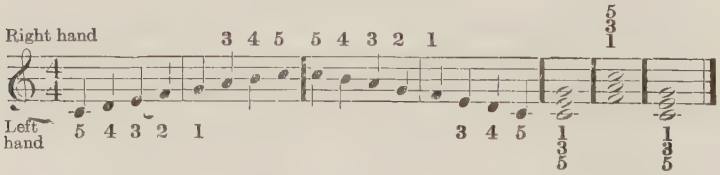
153. Transposition. In *Singing and Playing* much stress was laid on practice in transposition. This should be continued

throughout the work of the *First Book*. If every selection is played in several keys, and if the marginal material is systematically transposed to all keys, the children will have little difficulty in playing the more advanced selections in any desired key.

154. THEORY. From the beginning of his piano study the pupil has heard the subjects involved in his lessons called by their correct names. This practice should be faithfully continued. Whenever there is occasion to speak of a key on the piano or a character of notation, the correct name should always be employed by both teacher and pupil. This is not formal study; that will come in a later year. It is, however, an experience similar to that by which the child learns the names of all the familiar objects in his daily environment. While it is unnecessary to discuss general musical theory, the child should become familiar with the name of the key, and the names of all the characters of notation of the pieces which he is studying.

155. TECHNICAL DEVELOPMENT. Insistent attention to position of body, arm and hand has been emphasized from the beginning of the course. The relative height of the keyboard and chair should be correct for each individual pupil. The distance of body from keyboard is also an important matter. Constant attention should be given to the position and action of the arm, hand and fingers. There must be no rigidity, only ease and relaxation. The five-finger and chord studies given as marginal material are designed as technic drills.

THE MAJOR SCALE



(a) *Major Scales*. The practice of all the major scales (especially the one in the key of the piece being studied) should be continued as class drill. When transposing one of the little pieces of the course it is also a most helpful practice to play the scale of the key into which the composition has been transposed. Scale playing should take the following

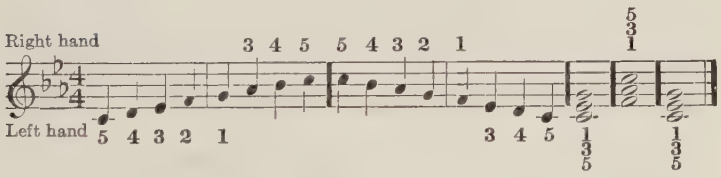
form, in which it will be noted that the fingering plan presented in *Singing and Playing* is used, with the addition of the tonic and sub-dominant chords.

(b) *The Natural Minor Scale.* By the time the children have completed the work of *Singing and Playing* they have played the major scale in all keys, first as it appears in the songs, "Noel" and "The Birthday Party," and then as scale drills transposed to the other keys. They should have learned to number the scale tones, 1–2–3–4–5–6–7–8, and should have discovered that half-steps occur between 3–4 and 7–8.

Beginning with the study of the *First Book*, scale drill is extended to include the Minor Scales, first taking the Natural Minor Scales. The children have had experience in playing minor melodies, in changing pieces from major to minor and vice versa, and in transposing to all twelve minor five-finger positions. The study of the Natural Minor Scale, therefore, will present few difficulties.

The Natural Minor Scale is played with the fingering made familiar by the practice of the major scales, but the half-steps occur between 2–3 and 5–6. The minor tonic and sub-dominant triads are played as were the corresponding triads in practicing the major scales. The Natural Minor Scale should be practised in the twelve locations on the keyboard. There should be no discussion of key signatures.

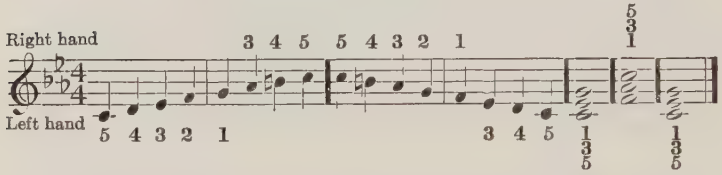
THE NATURAL MINOR SCALE



(c) *The Harmonic Minor Scale.* The Harmonic Minor Scale is like the Natural Minor Scale except that 7 of the scale is one half-step higher in the Harmonic than in the Natural form of the scale. This makes a scale which has three half-steps, coming between 2–3, 5–6, and 7–8. Between 6–7 there is a wide interval of a step-and-a-half. The children become very much interested in this latter interval, involving as it does the rather difficult stretch from the third to the

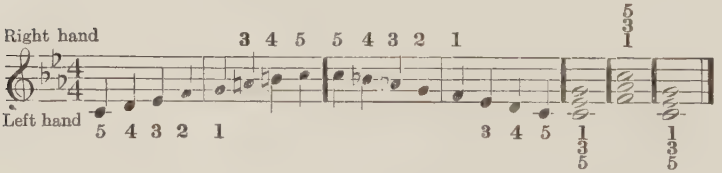
fourth fingers of the right hand. The left hand plays the same progression as in the Natural Minor Scale. Practise the Harmonic Minor Scales in the twelve keyboard locations, without discussing key signatures.

THE HARMONIC MINOR SCALE



(d) *The Melodic Minor Scale.* In the Melodic Minor Scale the intervals for the left hand are the same as in the Natural and Harmonic forms of the minor scale. In the Ascending Melodic Minor Scale the right hand plays the same progression as in the Major Scale; in the Descending Melodic Minor Scale the right hand plays the same progression as in the Natural Minor Scale. The children may also figure out the relationship of steps and half-steps in the ascending and descending forms of the Melodic Minor Scale.

THE MELODIC MINOR SCALE



Be careful that the children, when playing scales, sound only one tone at a time, and that at all times they listen intently to the tones as they are played. This practice is quite as important for ear training as it is for motor training and training in music theory.

156. FURTHER TECHNICAL DEVELOPMENT. The technical development in *Singing and Playing* and in Nos. 1 to 9, inclusive, of the *First Book*, has consistently followed two lines: (1) the development of freedom in the feeling of relationship between the child and the keyboard and ease in

attack and release, through constant changing of the location of the hands up and down the keyboard; (2) the development of accuracy, smoothness and singing tone by keeping each hand in position directly above the five keys of the phrase or group of tones to be played. The very slight shifts of fingers in the chord accompaniments are an immaterial exception to the above, which refers primarily to the melodies.

The further technical development in the later numbers of the *First Book* involves the use of a greater variety of fingerings. This is made necessary by the extension of the music over a wider keyboard range. In this gradual extension of range on the keyboard the pupil must not be advanced so rapidly that he loses the feeling of the presence of the keys directly beneath his fingers. To a very large degree this feeling may be assured and maintained through relaxation, from the shoulders, of the arm and wrist.

The new varieties of fingerings introduced in the *First Book* are as follows:

(a) *Replacement*, or change of location of the whole hand, higher or lower on the keyboard, is freely used at all times.

(b) *Expansion* occurs when the interval played is of a larger dimension than the fingers cover when the hand is in the five-finger position.

(c) *Contraction* occurs when the interval played is of a smaller dimension than the fingers cover when the hand is in the five-finger position.

(d) *Substitution* is the changing of fingers on the same key.

Expansion, Contraction, and Substitution all result in change of position on the keyboard, thereby effecting a replacement. It is not necessary to discuss these and the other technical terms with the children. They are listed and discussed here for the clarification of the teacher's study of the subject of technical work.

(e) *Organ Point.* The use of an occasional short Organ Point necessitates the holding down of one key while the other fingers play from key to key. Sometimes two keys are held while the other fingers continue to play.

(f) *Broken Chords* are introduced in No. 22. The octave compass for the right hand, while anticipated in the previous studies, makes a stimulating demand on the technical resources of the young pianists. Of course many of the children

have hands too small to span an octave, but the melodic manner in which the chord is employed brings the effect well within their technical grasp. The arm should move lightly sidewise while the group of notes covering the octave range is being played. Practise the Broken Chords with each hand separately, but do not attempt them with both hands at the same time.

(g) *Finger Crossing*. This is introduced in No. 26, "Happy Playmates," and No. 29, "If I Build You a Bower." It is difficult to secure smooth legato playing with finger crossings. Therefore only the simplest crossings are employed in the *First Book*. Finger Crossings in scale progressions do not appear until the *Second Book*.

157. The Pedal. The pedal is first employed in No. 25, "Little Sobersides." In all the work up to this point no mention has been made of the pedal. This has been intentional, because too early use of the pedal is likely to lead to many bad playing habits. The pupil should be trained to listen to his own playing, and to secure a smooth legato and musical phrasing without the pedal. As here introduced, the pedal will enable the pupil to sustain a chord while adding other tones too distant to be played at the same time. A richer closing effect is thus secured. Practice may be given to acquiring a graceful sweep of the hand from the first position to the other distant key. An effort should be made to play the effects without looking at the keys, thereby developing the important feeling for the keyboard so essential to pianistic freedom. This development of playing with less visual attention to the keyboard should be gradual.

158. Piano Music. The first lessons of the *Oxford Piano Course* are based upon the principle that the child's approach to the piano should be through his previously acquired singing experience. The first material consists of songs within the limited compass of the first five tones of the scale, the five-finger position. To these, in the course of time, simple chordal accompaniments are added. Care is taken to preserve the singing character of the music so that the child will become thoroughly imbued with the consciousness that the piano is a medium for the expression of his own musical thoughts. To this end all the material of the course is kept so simple that a child of even average musical ability can think the music

before he plays it. Gradually the style of the music changes from strictly songs with chord accompaniments to music more characteristic of the piano. A few selections appear without words. The accompaniment becomes more varied until a considerable degree of melodic independence is developed. These changes are intentionally very gradual; the child's power to think tones must always be kept ahead of the demands upon his fingers. It is not until the second half of the *Second Book* that the song idiom is definitely abandoned and the pupil launched upon a career purely pianistic. The teacher must be aware of this procedure and the reasons for it. Each selection must be studied carefully to see that the feeling for the music is not submerged in the problems of piano technic. The adjustment between the development of tone thinking and the acquirement of a piano technic is a matter of primary importance. The material and plan of the *Oxford Piano Course* are designed to lead the pupil to true musicianship in his study of piano music.

159. Home Practice. The plan of Creative Practice as outlined in Chapter VII should be continued throughout the study of the *First Book*. Formal home assignments should never be given. The important point is to stimulate the child's interest in some problem which will require keyboard manipulation for its solution. Suggestions are given from time to time in connection with the plans and outlines in Chapter XIX. Transpositions also may be made a splendid subject for creative practice if tactfully presented. There are few details of teaching where greater resourcefulness and imagination are necessary than in the suggestions which stimulate eager and enthusiastic creative practice.

160. Creative Work. Creative Work is an outgrowth of Creative Practice, which has been discussed frequently in the preceding pages. These exercises are designed to stimulate the child's musical imagination and inventiveness. In *Singing and Playing* the blank staves in the earlier numbers of the book and on the pages in the back of the book were to be filled in by the children. While some copying from other sources would be expected, the chief value in this work lay in the opportunities offered for original thinking. The child was expected to experiment at the piano until he achieved a desired effect, and then to write the notes accordingly.

In the *First Book* the plan of Creative Work is further developed. Two forms of this study are offered. In Nos. 7, 13 and 20, the children are asked to supply accompaniments to a given melody. Adding chords to a given melody will not be a new experience, as that type of creative work was offered in *Singing and Playing*. Those earlier lessons, however, were merely suggested, whereas in the *First Book* the material is presented in a form which calls for a response from every child. In supplying an accompaniment to a given melody, the children first study the melody thoroughly until it can be played fluently, and until the child can *think* the tones away from the keyboard. Then he experiments at the piano with the I and V7 chords until an acceptable accompaniment is evolved. Usually this form of study may profitably be suggested as home practice. Each child decides for himself the way he thinks the chords may best be used. Then, in class, the children play their arrangements and come to an agreement as to the most effective accompaniment, and that one is written on the blackboard and copied by the children into their books. If some child insists on the preference of his own arrangement to the one approved by the others in his class, he should be encouraged to hold to his preference and should write his own version in his copy of the *First Book*.

Nos. 17, 18 and 32 offer creative work in completing an unfinished composition. The letter on page 17 of the *First Book* suggests the problem and the procedure to be followed in solving it. The letter may well be quoted here: "*Here are two chances for you to try your hand at making up some music. We have given you only the first half of each of these little songs. Can you finish them?*

"*First you must complete the melody. The part which we have given is like a musical question, and your part must be the answer. Then you must complete the accompaniment with chords which sound well with your part of the melody.*

"*When it is all done, it will be fun to sing and play some pieces which you have helped to compose.*"

As a preparation for their home experimentation with these incomplete compositions, the teacher may sing (or play) the first phrase of some of the two-phrase songs of *Singing and Playing* and have the children reply by singing the second phrase. Their attention should be called to the

balance and proportion of the two phrases. They should observe the feeling of "question" in the first phrase and of "answer" in the second. Children enjoy the game of musical "question and answer" in which one child invents the question and the others sing their answer.

As suggested in an earlier paragraph, the assignment is usually best given for home study to be followed by a lesson in which the children play their versions for each other, the approved one being written on the board and copied by the children into their books. Be sure that the blank spaces for *Form* and for the name of the child are filled in. The child should also write his name in the blank space in the Table of Contents, page 30.

161. Outline of Class Procedure. The foregoing discussions may be condensed into the following outline of class procedure:

(a) *Sing the Song* (1) The Children learn to sing the song by syllables and words according to the procedure followed in the class singing lessons. As far as possible in accordance with the class singing work, the songs should be learned from the notes rather than by rote. Attention should be given to every element of spontaneous, pleasurable, expressive singing. (2) After the song has been learned the teacher may play while the children sing, thereby providing a piano accompaniment.

(b) *Analysis of Form.* If the song has been read from notation the Analysis of Form should be a part of that process, as described under 151 above. If learned by rote the analysis should follow immediately. All phrase repetitions, similarities and contrasts should be carefully observed. The melodic figuration should be noted.

The chords should also be studied, and all harmonic figuration reduced to the chord elements.

(c) *Playing the First Phrase.* (1) As the children sing to the teacher's accompaniment they should be encouraged to follow the melody of the first phrase with their right hands, on the keyboard, playing with the teacher. It may be necessary for the teacher to teach the phrase by imitation, though as the lessons proceed this process should be reduced to the minimum, and the children should gain increasing independence in finding the correct keys from the combined use of ears and eyes.

(2) Attention is called to the left hand part, the children determining the chords employed and the nature of the figures or rhythmic patterns. This study should lead into playing the left hand part of the first phrase on the keyboard. It should be made clear to the children that the chords themselves are not changed through the figuration, and the figured chords should be reduced to their simple form before playing the figuration.

(d) *Playing with Hands Together.* The children now at their seats attempt to play with both hands, singing as they play, and confining their efforts to the first phrase only. As soon as the teacher discovers a child playing correctly she permits that pupil to try the phrase at the piano. This is continued until every child has correctly played the first phrase.

Other (different) phrases of the song are now studied in the same manner until every child has accurately played each phrase of the song.

(e) *Playing Entire Song.* (1) The children now play the song through, each child playing one phrase only, and alternating at the piano with as little loss of rhythm between phrases as possible. (2) Each child plays the entire song at the piano, the other children playing at their seats and singing the while. The teacher chooses first those children whose work at their seats seems to indicate that they will play correctly at the piano.

There must be no stopping to correct mistakes at the piano. The class singing must proceed from the beginning of the song to the end. If a mistake is made at the piano the pupil must find the place and join in with the class. This matter is most important, for the habit of stopping and stammering at the keyboard is easily acquired and very hard to break. The child who makes a mistake must be made to realize that he has a definite task before him of practising the troublesome phrase or figure until he has mastered it. This practice should seldom be at the piano during the lesson, as that means that the child is taking a disproportionate amount of time. It should be at his seat or at home. When the child feels that he can play correctly the passage on which he failed, the teacher should permit him to do so, and if satisfactorily done, should commend his industry in overcoming the difficulty.

(f) *Home Practice.* The pupils should be encouraged to practise the music of the course at home until they can perform it correctly, smoothly, and with musical expression. They should also play freely for their parents and other interested listeners. They should be able to sing as they play, but should not be required always to do so.

(g) *Drills.* The marginal material and the associated and implied drills should follow the playing of the song.

(h) *Transposition.* The children will enjoy playing the songs in different keys and should be encouraged to practise them at home in as many transpositions as possible. They may also frequently transpose their songs from major to parallel minor, and vice versa.

CHAPTER XIX

"First Book;" Teaching Plans and Outlines

162. First Step; Five-Finger Melodies with Chord Accompaniments

The first two selections in the *First Book* are quite similar in general character to the final numbers in the previous volume of the course, *Singing and Playing*. No. 1, "Soldiers' March," is in the same key as "On My Pony," and the melodic and chordal material is similar. The pupil is at once conscious of his ability to play the material in his new book. He will have the same feeling about No. 2, "Lightly Row." He will not lose interest in his new book on this account, for a glance through the pages will show him the many advanced steps that he must master. As in *Singing and Playing*, fingerings marked above the notes indicate the right hand; when below the notes they indicate the left hand.

163. No. 1. Soldiers' March. (a) *Singing the Song*. "Soldiers' March" is learned by rote or by reading, according to the musical advancement of the children. Be sure that it is thoroughly familiar before proceeding to the next lesson.

(b) *Playing by Imitation*. It may be advisable to present "Soldiers' March" largely through imitation. In doing this, however, the teacher should follow carefully the suggestions given under topic Form, page 139. Read also Playing by Imitation, page 138.

(c) *Form*. The topic, Form, is discussed at length under 151, page 139. Particular reference is made in that discussion to the presentation of Form in connection with "Soldiers' March." The teacher is asked to read the paragraph carefully as a preparation for the present lesson. Observe that the melodic analysis of the song is given in the *First Book* directly below the caption of the song on page 1: A, A′, B, A.

(d) *Marginal Material*. The marginal material accompanying No. 1, "Soldiers' March," includes the following drills:

(1) "Five Fingers." The five-finger hand positions of right and left hands are shown for the Key of F. *Do not attempt to play these exercises with both hands at the same time.* The five-finger studies may be given to the class for unison drill or to any individual who needs special checking.

(2) "Tonic and Dominant-Seventh Chords." These chords have been learned through the study of *Singing and Playing.* They here become class drill and individual recitation. The children must be able to play these chords without hesitation.

(3) "The Big Bass Drum." This is an exercise in rhythm. The class or an individual may act as the bass drummer and play the rhythm with fist as a drumstick. Some children may be drummers, some may sing, and some may play the piano.

(4) Sight Reading. The marginal material and portions of the selection will serve as excellent sight reading drill.

(e) *Transposition.* The five-finger positions and the I and V7 chords, as given in the marginal material of No. 1, should be played in all keys. Likewise the pupils should play "Soldiers' March" readily in any of the twelve keys.

(f) *Theory.* "Soldiers' March" is in the Key of F, and involves the use of the treble and bass staves and of half, quarter and eighth notes. The child should learn the names of these characters, though there should be no attempt to discuss them in detail or to define them.

(g) *Technic.* Practise carefully the five-finger and chord studies given in the marginal material. Review also the scale of F, with the fingering as studied in *Singing and Playing.* See Technic, Chapter VIII, page 52, and read also 155, Technical Development, Chapter XVIII, page 142.

(h) *Home Practice.* Every effort should be made to stimulate the children's interest in working out at home some problem which will involve keyboard experience. In "Soldiers' March," for example, the problem might be to make the march sound like a fife, or a cornet, or a trombone. In the latter case the melody might be played by the left hand and the chords by the right hand. Possibly the idea of the soldiers approaching from the distance, passing in front of us, and then marching away, may suggest trying the effect at home and thus securing the desired keyboard experience. See Chapter VII, Creative Practice.

164. No. 2. Lightly Row. (a) *Singing and Song.* As before.

(b) *Analysis, Melodic and Harmonic.* The form of the melody, "Lightly Row," may be analyzed as follows: A, A′, B, A′. Let the children observe carefully the similarities and differences in A and A′.

Two chords are employed in the accompaniment, the I and the V_7. Observe the figuration and reduce each figured chord to its simple form.

(c) *Playing the Song.* As before. The imitative process should be reduced to the minimum, but never to a point where the lesson drags. Always keep the lesson alive. Utilize to the utmost the analysis of melody and harmony in reducing the material to be learned to its simplest elements. Do not become impatient to have the entire song played at once; the children really learn the song through singing it; make haste slowly.

(d) *Marginal Material.* The "Five Fingers" and "Tonic and Dominant-Seventh Chords" material is treated as discussed under No. 1.

"Figured Chords." These have been discussed in previous paragraphs. The marginal exercises serve both to assist in the analysis of the chords and as sight reading material.

"The Boat in the Waves." This is in reality a technic drill, intended to secure an easy rotation of the hand in the playing of the figured chords. The appeal to the imagination serves to prevent stiffness and self consciousness in practising this exercise.

"A New Rhythmic Figure." To be played whenever directed in order to associate immediately the musical rhythm with its notation. The rhythmic figure appears in the first phrase of the song, to which reference may be made for any of the children who are slow in responding to the notation of the marginal figure.

"Melodic Figures." This is sight reading drill. The figures are taken from the songs. Through these figures the suggestion is offered to the teacher as to how various portions of the song may be indicated for sight reading drill.

(e) *Transposition and Theory.* Transpose the song to as many keys as possible.

The elements of notation as they appear in the song should receive brief drill. See discussion under No. 1.

(f) *Technic.* One technical detail is discussed above under

the caption, "The Boat in the Waves." Observe all the other directions given under No. 1. Practise the Scale of C Major and extend this practice to review the other major scales. See Chapter XIII, and Chapter XVIII, 155.

165. No. 3. OATS AND BEANS. (a) *Singing the Song.* As before.

(b) *Analysis, Melodic and Harmonic.* The form is A, A′, B, A. The children should carefully observe the similarities and differences in the modifications of the first phrase.

The harmonic analysis will show that the two familiar chords are used with greater freedom than heretofore. Omitted tones in the left hand are supplied by the right hand. The final cadence shows a new arrangement of the V_7 chord.

(c) *Playing the Song.* The first two phrases present no new problem, but in the third and fourth phrases the left hand will occasion special study, particularly the final cadence. Do not enter into lengthy explanations. A brief statement and patterns for imitation are all that is necessary. Clap the time when studying the notation of this song, carefully observing the difference in the time between quarter and eighth notes.

(d) *Marginal Material.* Five Fingers, Chord Studies, A New Rhythmic Figure, and Melodic Figures are studied as outlined in previous lessons. Observe that the Five Finger study is in the rhythm of the song. Do not lessen the emphasis on the Sight Reading drills.

(e) *Transposition and Theory.* As before.

(f) *Technic.* As before. Continue playing scales.

(g) *Home Practice.* As before.

166. No. 4. WINTER, ADIEU. (a) *Singing the Song.* As before.

(b) *Analysis, Melodic and Harmonic.* Differences of opinion may readily occur as to the analysis of Form of these songs. There are several possible analyses, all of them correct. The suggested analysis is simple and easily understood by the children.

The harmonic analysis offers nothing essentially new, although the chords are figured somewhat more freely than heretofore. Carefully study and compare the marginal material under Figured Chords.

(c) *Playing the Song.* As before. Observe carefully the left hand in the final cadence.

(d) *Marginal Material.* Five Fingers, Chord Studies, Figured Chords, Rhythmic Figures, Melodic Figures and Sight Reading as before.

(e) *Transposition and Theory.* As before.

(f) *Technic.* As before.

(g) *Home Practice.* As before.

167. Second Step. Melodies in the Left Hand

This is not a new experience for the children; they were given much left hand melody practice in *Singing and Playing.* Also the outlines for the earlier numbers in the *First Book* suggested occasional changing of melody from right to left hand.

168. No. 5. My Fiddle. (a) *Singing the Song.* As before. Of course the fifth and sixth phrases, where the melody is printed on the bass staff, must be sung an octave higher.

(b) *Analysis, Melodic and Harmonic.* In the fifth and sixth phrases the melody is printed on the bass staff. The melody is an exact repetition of the first and second phrases, only it sounds an octave lower. The children may decide that the first line is a song, the second line a fiddle, and the third line a cello.

The children should be led to realize that phrases three and four, in which the melody of phrases one and two is repeated, are harmonically a repetition also, but that in the repetition the effect is varied through figuring the chords.

Phrases five and six are an exact repetition of phrases one and two, but with an exchange of hands. What was played by the right hand is now played by the left, and vice versa.

(c) *Playing the Song.* As before. It is unlikely, if previous suggestions have been observed, that the teacher will have to offer patterns for imitation. Most of the children will be able easily to work out this problem of keyboard expression for themselves. Be careful to have the children play with musical taste, closing the phrases softly.

(d) *Marginal Material.* The only new suggestion is the comparison of treble and bass clefs suggested below under "Theory." Otherwise the marginal material is treated as before.

(e) *Transposition and Theory.* Transposition as before. Excellent opportunity is offered for further comparison of the bass and treble clefs. The pictures of the violinist and

cellist, with the same melodic figure on the two staves, opens the way for discussion.

(f) *Technic.* There is no new element involved, as the left hand has consistently been called upon to play melodies from the beginning of the course. Special attention, however, should here be given to the position of the left hand and to evenness and equality of tone with the different fingers.

(g) *Home Practice.* As before.

169. No. 6. GENTLE BEE. Like the preceding song, "Gentle Bee" presents the melody first in the right hand and then in the left hand. The accompaniment, unmodified, is also played alternately by both hands. The children will sing the melody in the upper octave only, in accordance with their natural voice compass. The octave relationship should be made clear to the pupils, and they should realize that for the second stanza their voices are not literally in unison with the melody played by the left hand. The melody should be distinct and the accompaniment somewhat subdued.

The various details of *Playing the Song*, *Marginal Material*, *Transposition and Theory*, *Technic*, and *Home Practice* require no special comment.

170. THIRD STEP. CREATIVE WORK

(*Supplying Accompaniment to a Given Melody*)

From the early lessons of the course the children frequently have been asked to determine by ear the desirable chord accompaniment to the music they were studying. This practice in discriminating listening stimulates the musical imagination. In the *First Book* systematic experience in Creative Work is given by asking the children to complete unfinished compositions.

At this point it is advisable to introduce the Natural Minor Scale, as suggested in Chapter XVIII, 155.

171. No. 7. PLAY DAY. This selection is a study in Creative Work; see the statement in Chapter XVIII, page 147. No further directions are needed for the presentation of this lesson. "Play Day" will probably best be accompanied by simple chords, though some musical children may prefer the use of figured chords.

172. No. 8. EVENING WINDS. This song is presented and studied in accordance with previous directions. There is only

one new detail, the "Passing Tone" in the accompaniment of the third phrase. This is shown clearly in the marginal material under "Figured Chords."

Singing the Song, *Melodic and Harmonic Analysis*, *Playing the Song*, *Marginal Material*, *Transposition and Theory*, *Technic* and *Home Practice* should all receive due consideration in the study of "Evening Winds."

173. No. 9. Cuckoo. "Cuckoo" offers the melody in the left hand only. By this time the octave relationship should be clear to the children, and they should find no difficulty in learning the song in the octave suitable for singing and later playing it as printed. The notes of the melody, printed on the bass staff, will offer no difficulty in sight reading, as the children are accustomed to constant change in the location of the keynote on the staff. The bass staff, therefore, will be no more difficult for them than the treble staff.

The children will discover no problem in playing in the Key of G-flat. They like the black keys. Do not suggest difficulty and it will not occur.

As home practice some children will enjoy reversing the hands.

174. Fourth Step. Technical Development Through Variety of Fingerings

Up to this time the melodies of the course have followed a fingering plan whereby the child has placed his hand in a five-finger position and then played the keys lying below his fingers. "Variations" and "Two-Hand Melodies" have involved nothing more than the extension of the principle of the five-finger position.

Playing the melodies of this and the following steps necessitates the use of a greater variety of fingerings. These are explained and discussed in Chapter XVIII, page 144. The Fourth Step calls for the use of *Replacement*, *Substitution* and *Organ-Point*.

In this step and in those that follow the general pedagogical procedure is the same as in the earlier lessons. *Singing the Song*, *Melodic and Harmonic Analysis*, *Playing the Song*, *Marginal Material*, *Transposition and Theory*, *Technic*, and *Home Practice* should all be continued in systematic and organized development. All these procedures, however, will

not be outlined in detail for each of the succeeding numbers, but the discussion will be confined to the new features or to those which call for special attention.

175. No. 10. London Bridge. Two hand-positions are employed in playing this melody, the familiar five-finger position in the Key of F and a new five-finger position in which the hand is moved one key to the right. These positions are shown in the marginal material under "Five Finger Positions."

In "London Bridge" Replacement occurs between the third and fourth phrases. The first three phrases are played in the new hand position, as will be made clear by the fingering marked above the notes.

Observe and practise the chords in the third measure. The Rhythm Studies are particularly interesting, with the suggestion for drumming and the drill on the syncopation. Do not discuss the mathematical relations or counting of the time in these rhythms. Simply have the children tap or sing the rhythms through comparison with the familiar phrases of the song.

176. No. 11. My Kite and I. A technical problem for the right hand consists in a replacement two steps higher than the original five-finger position in the Key of G. This new five-finger position occurs in the first two phrases of the melody. Change of Fingers on the Same Key is found in the third and fourth phrases.

The left hand also has two particular problems. In the first two phrases we find an Organ Point, where one finger sustains the tone while the others play a melodic figure. In the third and fourth phrases we find the Sub-Dominant Chord, IV. This chord was studied in *Singing and Playing*, but it has not appeared in the earlier numbers of the *First Book*.

177. No. 12. Hymn. Rousseau's well known Hymn provides further experience in the same Replacement as was studied in No. 10. The first two phrases of this Hymn appeared in *Singing and Playing*. The children may now realize their technical progress in the ease with which they play these phrases, in the type of accompaniment given in the *First Book*, and in the employment of Replacement to play the phrases which were not included in the earlier use of the melody.

As in the other selections studied, especial attention is devoted to the development of the left hand. The harmonic

figuration is simple but beautifully expressive of the sentiment of the song. The teacher should encourage the children to take pleasure in playing the melody and the accompaniment with the utmost smoothness and quiet simplicity.

178. No. 13. Rosa. This song offers another opportunity for the children to supply an accompaniment to the given melody —Creative Work. This procedure is discussed under the Third Step, and in connection with No. 7. "Rosa", however, is a melody which invites the children to invent a chord figuration suggestive of the dancing spirit. Be sure that the children read and understand the letter addressed to them on page 13 of the *First Book*.

179. No. 14. The Pony. This song introduces a short double Organ Point, in which the children hold down two fingers while the other fingers play. Only a slight pressure should be used in holding the B-flat and F, so that the hand position may not be cramped. See that the legato effects of the slurs are observed without over-emphasis on the first beat of the measure. Observe also the left hand progression from the sub-dominant chord to the dominant-seventh chord. The melody for the right hand is extremely simple.

180. Fifth Step. Increasing Finger Independence

The music at this point begins to make definite demands on the technic of the pupils as well as on their musical taste and powers of expressive playing. Finger independence, a smooth legato style in both hands, and an ever increasing attention to detail are among the requirements of the new material. The inherent interest in the music as well as the gradual manner in which each new technical problem is approached will stimulate the pupils to consistent effort if the teacher is careful to see that each new step is clear to the children so that they may intelligently direct their home study toward definite ends. The technical work of this Step includes *Extension* and *Contraction*, which are explained in Chapter XVIII, page 145.

At this point it is advisable to introduce the Harmonic Minor Scale, as suggested in Chapter XVIII, 155.

181. No. 15. Susie, Little Susie. For the first time we meet examples of Extension and Contraction. The melody includes also examples of Replacement and Substitution

(change of fingers on the same key). These technical elements are discussed in Chapter XVIII, page 145.

The left hand, too, offers a new and delightful effect in the melodic character of the bass in the third and fourth phrases. Careful drill should be given the Chord Studies in the marginal material, observing the new ways in which the I and V_7 chords are used.

182. No. 16. Soft Music is Stealing. Two technical points are involved in this song to which attention should be called. In the first place the type of accompaniment necessitates an independence of hands which will challenge the persistency of the children. In the second place, the handling of the accompanying harmonies in the fifth phrase offers a charming variation which the children will enjoy.

Dynamic signs (*p* and *f*) occur for the first time in this song. From the beginning of the course constant attention has been given to the development of expressive playing. This has necessarily included consideration for variety in dynamics. There will be nothing new in the thought that the words of the song suggest that the two phrases should be played softly and the other phrases should be played loudly. The signs for these effects are the only new detail in the lesson. Be sure that the melody is distinct and smooth and the accompaniment subdued.

183. Sixth Step. Creative Work; Completing the Composition

The manner of presenting Nos. 17 and 18 is given in Chapter XVIII, page 148. Let the children read and discuss the letter on page 17 of the *First Book*. Be sure that the assignment for home experimentation is clearly understood.

184. No. 17. Froggie's School. Little difference of opinion is likely to occur in completing either the melody or the harmony of this song. Sometimes the children enjoy adding another stanza to the song.

185. No. 18. Fairies' Dance. The completion of this song is not as simple as was No. 17. Several possible endings are equally satisfactory. The children should be encouraged to exercise their own taste and judgment in the choice of the closing melody and chords.

186. No. 19. Basque Air. Minor effects were studied in

Singing and Playing; this is the first minor melody to appear in the *First Book*. The practice of the Natural and Harmonic forms of the minor scale have been recommended, however, in connection with the advancing technical development of the *First Book*. The suggestion has also been made that the children continue the plan of changing to minor the major pieces they are studying, as was done in *Singing and Playing*.

Replacement carries the hand one degree down the scale, thereby making possible the inclusion of the Leading Tone.

The harmonies will, of course, be the chief problem for the children to master. The Chord Study should be practised carefully with no more technical explanation than is necessary to enable the children to realize the differences between these chords in the minor and the major keys.

The practice of the minor scales will assume greater importance with this selection.

187. No. 20. Trot, My Pony. The letter on page 19 reads as follows: "*Here is another song to which you may add the accompaniment. It is a jolly tune, and should have an accompaniment that is bright and lively. Did you ever ride a pony?*" Additional directions are unnecessary.

188. No. 21. Happy Rosina. This song requires finger independence in advance of the demands of any of the previous material. It is an excellent study. The examples of Replacement, which occur twice in the song, call for considerable skill to keep the effect smooth and flowing. The performance of "Happy Rosina" should be sprightly and gay.

189. Seventh Step. Advancing Technical Requirements

The material of the course now becomes increasingly rich in new effects and requirements. The octave Broken Chord, the first approach to arpeggio playing, gives wider range to the melodies. The left hand encounters new requirements in the increasing melodic freedom of the accompaniment. The children's powers of concentration and sustained effort will be greatly increased by the constant, though gradual introduction of these interesting effects.

At this point it is advisable to introduce the Melodic Minor Scale, as suggested in Chapter XVIII, 155.

190. No. 22. The Tea Party. Probably no new technical experience will give the children as much pleasure as the introduction of the octave Broken Chord figure in the first measure of the melody of this song. The words of the song are most appropriate for the sense of soaring freedom this wider melodic sweep will give the pupils. See Chapter XVIII, page 145.

The Broken Chord suggests another excellent study for Transposition. Play this chord with each hand (separately) in every possible key. Ambitious children may play also in the minor keys.

191. No. 23. Spring is Coming. Although the octave broken chord figure is again found in this song, and although the melody includes other technical problems which will require careful practice, the technical feature of No. 23, which is new and most demanding, lies in the left hand. The flowing and somewhat melodious bass involves a type of pianism suggested in only a few of the previous selections. Contraction and Extension occur in playing the figuration of the chords, as illustrated in the marginal material under Figured Chords. This song is especially fine for harmonic analysis. Above all, however, the song is so bright and happy that it stimulates joyous, enthusiastic playing.

192. No. 24. The Pigeon. As in the preceding selection, the left hand demands the greatest attention in playing this song. The limitations of the earlier material serve to make the new harmonic progressions all the more interesting and attractive. The "Pigeon" is a splendid example of the old French folk song.

193. Eighth Step. Piano Pieces without Words

For the first time the children find in their book a little piece of music without words. Heretofore every selection has been a song. The children have first learned to sing the song and then have learned to play the melody and its accompaniment on the piano. Now they are ready to study a few simple piano pieces without words.

In doing this it is important that all the lessons learned in the earlier studies shall be thoughtfully applied. The piano piece should be familiar before attempting to play it. If at all possible the melody should be sung. Sometimes the teacher

will play the piece for the children in order that they may have a clear mental picture of it. The form and harmony should be analyzed. Each phrase should be played independently before attempting to play the piece as a whole. When the entire composition is played, the performance should be as artistic as possible. Bungling attempts to play through a composition before its elements are understood lead usually to stammering, meaningless key striking, and do not lead to purposeful interpretation.

194. No. 25. Little Sobersides. As stated above, the study of "Little Sobersides" should follow the same procedure as that of the study of the preceding songs. *Singing the Melody*, *Melodic and Harmonic Analysis*, *Playing*, *Marginal Material*, *Transposition and Theory*, *Technic* and *Home Practice*, all are conducted as in the earlier lessons with the song material. Although without words, this composition tells a story which should be brought out by the manner in which it is played.

The Pedal Studies in the marginal material require no directions beyond the suggestions in Chapter XVIII, page 146.

195. No. 26. Happy Playmates. This number, though a song, continues the gradual process of developing the piano idiom. The technic of the right hand includes Contraction, Extension, Substitution and Finger Crossing. Finger Crossing occurs for the first time in the course, and is introduced in its simplest form. The Melodic Sequence of the fourth phrase is an interesting study both technically and as material for harmonic and melodic analysis. Rhythmic freedom and varied use of the chord material are still further developed in the left hand part.

196. No. 27. Snowflakes. A charming free accompaniment offers the left hand advanced technical drill. The melody for the right hand, also, gives splendid practice in finger independence. We have now definitely abandoned the solid chords of the early lessons in favor of a type of accompaniment increasingly characteristic of the piano.

197. No. 28. Bells at Evening. The children enjoy this selection because it sounds so advanced, because of the crossing of the hands, and because of the sonorous effect produced

by the pedal. Observe that in the I and IV chords the right hand duplicates the left, but that in the V7 chord the right hand part differs from that of the left hand. The accented tone with which each arpeggio ends should be made to ring, like a bell. Play with full, rich tone, but quietly and sweetly. Observe particularly the pedal effects.

198. No. 29. If I Build You a Bower. This familiar English singing game involves the use of nearly all the technical elements which the children have studied. The left hand part includes finger crossing, and will necessitate most thorough study. When the children have played this number tastefully they may be assured that real progress has been made.

199. No. 30. The Bugle. This little "song without words" needs no program—the story is plain. See that the trumpet call rings out brightly, and that the pedal changes are made exactly as indicated, so that the chords will sound with a perfect *legato* but without overlapping. This selection offers excellent opportunity for dynamic contrasts.

200. No. 31. In the Autumn. This happy melody offers no new problems. If attention is called to the progression of the bass (which is somewhat similar to the bass in No. 15) the children may be able to work out the playing without the help of the teacher. Let them try it.

201. No. 32. Little Birdie. This exercise in Creative Work is outlined in the letter to the children, which reads as follows: "*Little Birdie" is part of a very celebrated poem by Lord Tennyson. We have written the first and third phrases of the melody. You must compose the second and fourth phrases, and then add the accompaniment. Try to make this song your most beautiful composition, both by the way your phrases answer ours and by the manner in which the accompaniment is arranged.*"

Be sure that the children develop the melody according to some structural scheme and determine the form before beginning to write. The melody which they invent will determine the chords to be used. The chords should be "figured" to suggest the mood of the song.

202. No. 33. Polly, Put the Kettle On. This selection may seem to be quite an advance in difficulty over any of the other pieces in the book. Both right and left hands call for

independence in fingering, and, moreover, each hand is decidedly independent of the other. Each problem has been anticipated in the previous studies, however, and the plan of development also has gradually been training the children in concentration and persistency. Therefore this final song of the *First Book* should be mastered even though for some it may offer a challenge to their powers.

203. Summary

From the beginning of the course the child has been trained to think music first, and then to express by means of the keyboard the musical images in his mind. To him music is thus made a living language, a vital means of self-expression through which he may voice his emotions. To him the piano is not a mechanical box from which by toil and trial he must extract more or less meaningful sounds, but it is an inviting medium through which he may express himself.

The child has used the piano for the expression of purposeful music only. No meaningless jingles are offered him, but music that says something. Moreover he has learned to find the right keyboard expression of the thoughts in his mind. He is independent from the beginning, and every step of his progress is accomplished through a growth in independent power to think, feel and do.

While in this *Manual* constant reference has necessarily been made to the technical directions which the teacher must give his pupils, the purpose of the book would be misunderstood indeed if the teacher failed to realize that the musical content and mood expression of the composition must always be the primary consideration of every lesson. The children must realize that every song must be performed beautifully, distinctly, rhythmically, accurately and expressively, or else their playing is mere noise and not true music. Such an ideal is easily possible with little children and the effort of the course is to support the teacher in this ideal by offering good music only and by introducing technical advancement so gradually that the musical ideal need never be sacrificed to the mechanical demands.

The child must become so familiar with the keyboard that he can give a maximum concentration on the desired musical

effect and only a minimum attention to the technical means for producing the effect. Of course this ideal is not attained in a year, but by starting the child along the right road he may keep the goal in mind and thus make every step lead in the right direction.

Appendix

CHAPTER XX

"Beginner's Book for Older Pupils" Teaching Plans and Outlines

204. Children and Adult Beginners. The *Beginner's Book for Older Pupils* is designed for students beyond the age for which the particular appeal of *Singing and Playing* is intended. *Singing and Playing*, with its lovely little songs and charming pictures, its games and creative play activities, presents the strongest possible approach to piano playing for children up to the age of eleven or twelve. Little children are interested in the immediate activity rather than in its later ultimate outcomes, therefore *Singing and Playing* concentrates on the activities themselves in a manner that will engross the attention of the child. These activities are such that a solid foundation is laid for future growth, but the young child is neither aware of this purpose nor concerned with it. He is thrilled with the joy of his activities in themselves, and his growth is natural, easy, and spontaneous.

There comes a time, however, usually with the beginnings of adolescence, when boys and girls are dimly conscious of a new and different outlook on life. They begin to think of themselves as no longer concerned with certain types of activities which formerly appealed to them. Some of these earlier activities now seem "babyish." An activity is now undertaken for the results it will bring rather than merely for its own pleasurable experiences. There must now be conscious and purposeful objectives and goals in any study wilfully begun and consistently followed. Abstract drill is cheerfully undertaken when its purpose is clear. The attitude is that of the adult, and the approach to any field of endeavor must be that of the adult, even though with the adolescent the conception may be vague and immature.

At this time, therefore, the beginnings of piano study must be through an approach entirely different from that of the childish one. Moreover, the approach appropriate for the adolescent is essentially the same as for adult beginners of all ages. The *Beginner's Book for Older Pupils* was written for adult beginners, and is appropriate for pupils of Junior High School age and for pupils of any time of life beyond that. The book has been extensively used by pupils of all ages, from twelve or thirteen to seventy. Students in Junior and Senior High Schools, in Normal Schools and in Colleges, and beginners beyond school age, all respond enthusiastically to its appeal to their mature attitude and judgment. It serves equally well for both class and individual instruction.

205. Different Approach for Children and Adults. The following considerations should be borne in mind in distinguishing between the plan of presenting the material in the *Beginner's Book for Older Pupils* and the material in *Singing and Playing* and the *First Book:*

(a) Although more mature, the pupils who start piano study with the *Beginner's Book for Older Pupils* are really no more advanced pianistically than little children who begin with *Singing and Playing*. The music material, therefore, must be just as simple for one as for the other. But the intelligence of the older beginner must not be offended by material or procedure which is babyish. "Robin" and "The Traffic Cop" are splendid in their appeal to little children, but they are not designed to attract a grown person. Therefore, in the *Beginner's Book for Older Pupils*, these valuable little studies are offered as simple "Themes," and not as childish songs.

(b) The step-wise progress of little children must necessarily be slow and in small units. With older beginners, progress as a whole may be faster, and also the units of progress may be larger and more inclusive.

(c) With small children the technical studies must be an outgrowth of experience in playing interesting little pieces of actual music. With older beginners, however, drill may be given coincidentally with the compositions for which they provide the technical equipment, and sometimes even in advance of the study of the musical selection.

(d) Music theory is an incidental by-product of the music lesson with children. With adults the study of music theory is undertaken consciously and systematically from the beginning.

(e) Home practice has a very different meaning for little children and for adults. With children, home practice, to be truly effective, must be interesting in itself and must be undertaken for the pleasure which it brings through its own experience. With adults, however, home practice may be planned and scheduled as a systematic part of the program of purposeful pianistic development. The mature pupil knows what it is all about, and enters into the teacher's plans and purposes gladly and constructively.

In the foregoing discussion the thoughtful teacher may discover reasons why so often children become impatient with piano study and wish to discontinue their lessons. Too often the teacher expects an adult attitude from a little child. *Singing and Playing* and the *First Book* are for children, and are planned and organized to appeal to the child interest and capacity.

206. The Beginner's Book for Older Pupils. The *Beginner's Book for Older Pupils* is organized and planned to appeal to the mature mind. The progress is logical and sequential, the reasons for each forward step are clear and convincing to the adult pupil. The book is in agreement with the psychology of the older beginner. The simplicity of the material gives him assurance and confidence—he knows that he can successfully meet the demands of the early steps. At the same time, the appeal to his mature intelligence and the absence of suggestions of childishness enable him to start from the simplest beginnings without feelings of embarrassment or self-consciousness, but with real pleasure and enthusiasm.

207. Corresponding Outlines for Younger and Older Beginners. The correspondence between the material and consequent technical advancement in the outline for children and that for older beginners is as follows:

In the *Beginner's Book for Older Pupils:*

Nos. 1-10 will be found in *Singing and Playing*
Nos. 11-31 will be found in the *First Book*

Nos. 32-43 are from the *Second Book*, Part One
Nos. 44-55 are from the *Second Book*, Part Two
Nos. 56-71 are from the *Second Book*, Part Three
Nos. 72-85 are from the *Second Book*, Part Four

The changes in titles, arrangements, order of presentation, marginal material, creative development, etc., are designed to adapt the material to the definitely different needs, viewpoints, and responses of younger and older beginners.

It will readily be observed from the foregoing that the *Beginner's Book for Older Pupils* covers in approximately one year the ground covered by young children in two years of work, and that it leads directly into the *Third Book* of the *Oxford Piano Course*.

208. First Step; Five-Finger Theme and Chords

The following outline is for the first piano lesson for pupils studying the *Beginner's Book for Older Pupils*. In class instruction, the routine suggested in Chapter XII should be followed, though adapted to the more mature attitudes of older pupils. For individual instruction, the pupil should be seated at the piano, but should not attempt to play audibly until he has played silently by fingering in the air. (See page 119 of this Manual.)

(a) After the pupils' attention has been called to the groupings of black keys on the piano or on their keyboards, a short drill should be given. Have them quickly place their hands over the groups, following such directions as: "left hand over three black keys," "right hand over two," etc. This is to establish a ready response to the teacher's drill, and should take only a few minutes.

(b) The fingers should then be numbered. Starting with the thumb, which is the first finger, the others are named in order, 2nd, 3rd, 4th, 5th. The teacher should call for the first finger of the right hand, fourth finger of the left hand, etc., until the pupils are sure of the numbering of the fingers. This will not take long.

(c) The procedure in introducing No. 1, Theme in G Major, and the pieces which follow, will depend somewhat on the musical knowledge of the pupils. If they read music at sight, the exercise should be sung, with the *so-fa* syllables if they use them, or with a neutral syllable, *loo* or some other.

No attempt to play the piano should be made until the little piece is well learned. When the pupils can sing the melody, the procedure should be as follows:

(d) The teacher plays the melody on the piano, and then plays the first phrase only. Teacher then plays the first phrase on the wall keyboard. (See Chapter XII.)

(e) After finding the five-finger position on their own keyboards, the pupils play the first phrase in the air, singing by the numbering of their fingers. They then play the first phrase on their keyboards.

(f) Pupils in turn play first phrase on the piano.

(g) Follow the same procedure for the second phrase; then for the entire piece.

(h) After the teacher plays the entire piece on the piano with the left hand (octave lower), she shows the five-finger position for the left hand on the wall keyboard.

(i) Class plays piece with left hand, first on their keyboards and then in turn at the piano. It may be necessary to have them sing while fingering in the air. As a rule a class which has learned the melody and played it correctly with the right hand will have little difficulty playing it with the left hand.

(j) Attention is directed to the manner in which the indication for the right and left hands is shown on the staff in No. 1a and No. 1b. By observing and comparing, the pupils will discover how No. 1c and No. 1d should be played. Comparison is made between treble and bass staves, and discussion of phrasing is developed.

(k) The tonic chord is presented by having the pupils sing the syllables (or tones with neutral syllable), *do-mi-so*, different pupils sustaining each tone so that the chord will be heard. The teacher plays the tonic chord on the piano with each hand alone. She then shows the chord on the wall keyboard, one hand at a time.

(l) Pupils play the tonic chord on their keyboards, one hand at a time. They then do the same on the piano.

(m) The dominant seventh chord is taught according to the same procedure.

(n) The teacher plays the progression, I-V7-I, first on the piano and then on the wall keyboard, one hand at a time.

The pupils play the progression on their keyboards and then in turn on the piano.

(o) The teacher plays No. 1e, asking pupils to listen and observe where the chords change. She then plays the first phrase only. (By looking at the books the meaning of the *tie* is made clear.)

(p) Pupils play the tonic chord and sing the melody of the first phrase. They then play the first phrase, melody and chord.

(q) A similar procedure is followed with the second phrase, in which the progression, I-V7-I, occurs. The development should be gradual, one step at a time, until the pupils can play the entire piece, No. 1e and No. 1f, melody and chords.

(r) A brief lesson may be given on the key and key signature of No. 1; and on the time signature and different kinds of notes. Clapping the notes is an excellent device for fixing the consciousness of their relative values. Questions will be asked, and the teacher should answer them simply and without elaborate explanations. The names of the various characters of notation should be introduced into the conversation without attempts at technical descriptions, but merely as the names of the characters the pupils are actually seeing and using.

(s) The pupils are led to observe that similar key groupings occur higher and lower on the piano keyboard, and that the piece may be played in a number of different octaves. Lead them to invent *Variations* on the piece by playing in various combinations of octaves.

(t) As home assignment the pupils are to play the composition until all the material on page 3 is mastered, and until they have invented several Variations. They are to learn the marginal material so as to play readily when called upon.

209. Second Step. No. 2.

No. 2, Theme in F Major, with the accompanying technical marginal material, is studied according to the procedure just outlined for No. 1. (See p. 121 of this Manual).

(a) As an additional step, the two pieces (Nos. 1 and 2) are to be transposed each into the key of the other. To do this, find the five-finger position of the key that is to be

played, then sing the piece (with the syllables) and play according to the scale steps of the melody.

(b) Exercise 1. Present first with the third finger, then the other fingers in turn. Play exercise throughout with one finger. Each key should be played with arm attack and release, the playing finger held well curved and playing on the tip of the finger. This should serve as a means of strengthening the first joint of the finger when the finger tip is weak. The tip of the thumb should be well curved in toward the hand in playing on the white keys, curved away from the hand when playing on the black keys. The exercise should be transposed to other keys as time permits.

210. Third Step. Further Studies in Five-Finger Melodies

(a) The studies on pages 5-10 inclusive are all five-finger melodies, and the procedure in presenting them follows in general the outline as given for presenting No. 1. Each number introduces some new element, which the teacher will find discussed in the teaching directions in this Manual, as follows:

No. 3, See Manual, p. 123, Autumn (Minor)
No. 4. See Manual, p. 124, The River (Eighth Notes)
No. 5. See Manual, p. 125, The Little Clock (Four Octaves)
No. 6. See Manual, p. 133, Peas Porridge (More Black Keys)
No. 7. See Manual, p. 134, Hop-Scotch (Six-eight Measure)
No. 8. See Manual, p. 136, On My Pony (Sub-dominant Chord)

Do not hurry through these early studies. More progress will be made in the long run if ample time is given to the mastery of all the problems involved here.

(b) Exercise 2, page 7. Attack the first tone in each measure as in Exercise 1 (arm attack). At the moment the first tone is sounded, the finger which is to play next must take a curved position, well lifted above the keys. The second note of each measure is played with a combination of finger movement and up-arm, phrase release movement.

(c) Exercise 3, page 9. Attack as in Exercise 2. The second note is to be played with finger action, lifting the finger first used well above the key. The last note of each group is played with combined finger movement and up-arm, phrase release movement.

211. Fourth Step. Scale Melodies

Nos. 9 and 10 are melodies based upon the major scale. Read carefully the directions in this Manual, page 127, "Noel," and 129, "The Birthday Party." Note especially the simple and practical presentation of scale playing, by means of which the older beginners may build for themselves at the keyboard the scale in all major keys. This step is one of the most helpful lessons in elementary piano playing, and is a unique feature of the Oxford Piano Course. It is also a splendid basis for keyboard harmony.

212. Fifth Step. Nos. 11 to 13 Inclusive

Before continuing the lessons beyond No. 10 in the *Beginner's Book for Older Pupils*, the teacher is urged to read carefully Chapter XVIII of this Manual, in which will be found helpful general directions for conducting the instruction of Steps Five to Eleven, inclusive.

(a) No. 11. English Folk Song. Two particular developments occur in this number. The first of these is that the study of Form, or Structure, is here introduced. To be sure, even in No. 1, attention was called to the two phrases of the melody, the first seeming to ask a question to which the second replied with a satisfying answer. And in each of the numbers which followed, this same effect of the two balancing phrases is found. But in No. 11 we find four phrases, and they are indicated by capital letters with modifying marks to show that in the repetitions the phrase has been altered in one way or another. The subject is discussed in considerable detail in paragraph 151, on page 139 of this Manual. From this point throughout the entire Oxford Course much emphasis is placed on the study of Form in music, because thereby music is made tangible and understandable to the performer and the listener.

The second new feature to appear in No. 11 is the arrangement of the chords in the left hand. In the earlier pieces

the chords appeared as solid blocks of tone, but in the third and fourth phrases of No. 11 there is a nicety in the way the chords are dispersed which makes for a more musical and artistic effect. The manner of harmonic treatment will receive great emphasis throughout the Course, for in this phase of our subject we shall find numberless details which make for richer and more intense pleasure in music study.

See paragraph 165 on page 155 of this Manual.

(b) No. 12. Old Song (Creative Study). The problem is to harmonize the given melody. The students have a vocabulary of three chords, learned in the earlier studies, though they probably will find that two chords will provide a satisfactory accompaniment to this melody. See paragraph 160 on page 147, and paragraphs 170 and 171 on page 157 of this Manual. Every encouragement should be offered the pupils to create music of their own. The Variations of earlier lessons are a step in this direction, and the present lesson is a second step. Other later lessons will further develop the urge and the means for creative self-expression.

(c) Exercise 4. Arm attack; finger action; arm release. Rotary movement should be introduced when a little speed has been attained.

(d) No. 13. Old Tune. Observe the figuration of the chords in the second score, and the change of melody to the left hand in the third score. See paragraph 168, page 156 of this Manual.

213 Sixth Step. Replacement.

Replacement is the first of several means for technical development through variety of fingerings. Up to the present all fingerings have been based on the five-finger positions. Even the scale melodies merely involved the use of two hands, each in its own five-finger position. But Replacement introduces a new element into the fingering possibilities. Replacement means changing the location of the whole hand, higher or lower on the keyboard; in other words, a second five-finger position in the same key. This subject is presented in paragraph 156 on page 144, and in paragraph 174 on page 158 of this Manual.

(a) No. 14. English Singing Game. No further explanation is needed here than the suggestions in the preceding

paragraph and a reference to paragraph 175 on page 159 of this Manual. Be sure to observe the drill suggestions of the marginal material.

(b) No. 15. German Folk Song. The problem here is chiefly rhythmical. The "after-beats" in the right hand involve considerable control. The key of six flats is not difficult; indeed, many untaught pianists instinctively turn to this key when playing by ear. See paragraph 173, page 158 of this Manual.

(c) No. 16. Rosa. (Creative Study). The problem is to invent a harmonization of this fine old folk tune. Some of the pupils may discover that the sub-dominant chord can be happily employed.

(d) Further Practice of the Major Scale. We must not permit the major scale studies to lag. They are of great importance, technically and musically. See paragraph 155, page 142 of this Manual.

214. Seventh Step. Further Technical Development

The technical advance made through the use of Replacement is continued through other studies in fingering: Change of Fingers on the Same Key, Contraction, Extension, and Organ Point. See paragraph 156, on page 144 of this Manual.

(a) No. 17. Susie, Little Susie. The fingerings introduced in this selection are clearly outlined in the marginal material. Observe the new arrangement of the dominant seventh chord. It adds to the harmonic effectiveness of the accompaniment by making possible a smoother progression in the bass. See paragraphs 180 and 181 on page 160 of this Manual.

(b) No. 18. Russian Folk Song. Study of the new technical problems is continued, as shown in the marginal material and discussed in paragraph 176 on page 159 of this Manual.

(c) Scale Drill. Continue playing scales in all major keys. This would be an excellent time to teach the Circle of Keys, i.e., progressing from one key to the next by taking the fifth tone of the first key as beginning point, or keynote, of the next one, and continuing thus until the circle is completed by arriving at the original key.

215. Eighth Step. Minor Melodies.

There are really two new developments in this Step, the new Creative Study, and the study of Minor Scales.

(a) No. 19. Happy Rosina. This charming folk tune offers no new problems, although it presents many interesting developments of our earlier studies, as in Form, six-eight measure, and figuration of the chords. See paragraph 188 on page 162 of this Manual.

(b) Nos. 20, Sea Rover, and 21, Fairies' Dance (Creative Study). The new problem is to complete the melody and harmony of these little two-phrase songs. From the beginning of the Course the effect of question and answer in the phrases of a melody has been called to the attention of the pupils. Now they must themselves find the natural and musical answers to these tonal questions. See paragraph 160 on page 147, and paragraphs 183, 184 and 185 on page 161 of this Manual.

(c) No. 22. Basque Air. This number is in the Key of F-minor. The melody is sweet and plaintive and the harmonies quiet and soothing. The problems involved are discussed in paragraph 186 on page 161. It will there be noted that the students are advised to practice the minor scales, as outlined in (d) following.

(d) Minor Scales, Natural and Harmonic. The practice of major scales as recommended in earlier lessons leads naturally at this time to the study of minor scales. See (b) and (c) under paragraph 155, page 143 of this Manual. The Natural and Harmonic scales should be practiced through the circle of keys.

216. Ninth Step. The Octave Broken Chord.

The octave broken chord is the first approach to arpeggio playing, and is especially welcome to older beginners because the span suggests strength and command of resources.

(a) No. 23. French Folk Song. See paragraph 190 on page 163 of this Manual, and note particularly the suggestion for transposing the broken chord into all major keys. Minor keys also may be included in this study. Practice well the arpeggio-like marginal material which accompanies this selection.

(b) No. 24. The Pony (Creative Study). See paragraph 187 on page 162 of this Manual.

(c) Melodic Minor Scale. The practice of minor scales, as suggested in the Eighth Step, should be extended to include the study of the Melodic Minor Scale. See (d) of paragraph 155 on page 144 of this Manual.

217. Tenth Step. The Pedal.

(a) No. 25. Spring Song. Here we have a selection which includes both the octave broken chord and an accompaniment of figured chords which is almost contrapuntal in its flow. See paragraph 191 on page 163 of this Manual.

(b) No. 26. Bells at Evening. In this piece we have a new type of composition. This is not a song-like melody with an accompaniment of chords, but is a piece in true piano style, consisting of a series of harmonies produced by arpeggios sustained by the use of the pedal.

In studying this composition the teacher should emphasize the plan of "blocking the chords," that is, first playing the tones of the chord for each hand all at the same time, and then playing them as arpeggios. This plan leads the pupils to think of each chord figure as a unit instead of as three separate notes, and make both reading and playing much simpler and easier.

The use of the pedal, begun with this study, is one of the most important elements in piano playing. But good pedalling is difficult and rare. The pupils should constantly be warned against promiscuous use of the pedal and urged to restrict its use to the places actually indicated in the music of the Course. In this way only can a good touch be taught and later skillful use of the pedal developed. See paragraph 157 on page 146, paragraph 193 on page 163, and paragraph 197 on page 164 of this Manual.

(c) Exercise 5. Make free but reasonable use of rotary movements. As fingers become stronger have pupils work for fuller tone. Have close *legato* maintained in 16th note groups. Present Exercise 5 first as printed; then present:

1. First, third, fifth, etc. measures successively.
2. Second, fourth, sixth, etc., measures successively.

218. Eleventh Step. Advancing Technic.

(a) No. 27. If I Build You a Bower. The new development here is the first use of finger crossing, that is, moving the thumb under the other fingers. Finger crossing is used most sparingly at this time, because unless developed carefully it is apt to lead to jerky, awkward scale playing. Be sure, therefore, to insist upon a smooth legato at the points where the markings indicate finger crossings. See (g) in paragraph 156 on page 146, and paragraph 198 on page 165 of this Manual.

(b) No. 28. The Bugle. See paragraph 199 on page 165 of this Manual. Observe carefully the use of the pedal.

(c) No. 29. Melody (Creative Study). The following footnote accompanies No. 29: "This melody is to be completed by the addition of a second and fourth phrase. These two original phrases must balance and complete the given phrases. Then the composition must be harmonized." See paragraph 201 on page 165 of this Manual.

(d) No. 30. In the Autumn. The manner in which the bass is handled is the particular point of study in this well-known old folk tune. Observe the plan of blocking the chords as shown in the marginal material.

(e) No. 31. Old Song. This selection employs several of the technical procedures studied in earlier lessons. See paragraph 202 on page 165 of this Manual.

219. Further Directions. Directions for presenting the remaining numbers in the *Beginner's Book for Older Pupils*, Nos. 32 to 85 inclusive, will be found in the *Teacher's Second Manual* of the *Oxford Piano Course*. That Manual is similar in general plan and scope to this book, and continues the discussion of the further development of pianism in all its phases through the *Fourth Book* of the *Oxford Piano Course*.

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